

# THE MONTHLY EPITOME,

For JANUARY 1800.

1. *Journey from India, towards England, in the Year 1797; by a Route commonly called over-land, through Countries not much frequented, and many of them hitherto unknown to Europeans, particularly between the Rivers Euphrates and Tigris, through Curdistán, Diarbek, Armenia, and Natolia, in Asia; and through Rómalia, Bulgaria, Wallachia, Transylvania, &c. in Europe. Illustrated by a Map and other Engravings. By JOHN JACKSON, Esq. 8vo. pp. 277. 7s. Cadell and Davies.*

## LIST OF PLATES, Engraved by Cooke.

1. *SKETCH of the Route from Busfora to Hermanstadt.*
2. *Donek, or Boat used on the Euphrates and Tigris.*
3. *A sailing Vessel used on the Tigris.*
4. *The Author on Horseback in a Turkish Dress.*
5. *A spinning Machine.*

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—Idos—Manner of thrashing Corn  
—Chumloo—Rochuke—Bukarest—  
Patience and Perseverance of the  
Turks in performing long Journeys  
—Hermanstadt—Baron Bruken-  
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Temeswar—Pest—Offen—Vienna  
—Prague—Dresden—Hamburg.

EXTRACT FROM THE PREFACE.

"TO any one who may adopt the route described in this work, the following HINTS OF INSTRUCTION may not be unacceptable.

"At Buffora, he should equip himself in all respects like the Arabs. It will be necessary for him, as soon as he embarks, or even before, to suffer his beard to grow; but, as it may be uncomfortable to wear his beard at full length, it will be sufficient if he do but preserve his mustaches. This, however, must be particularly attended to, and can by no means be dispensed with; for, though a man without a beard might be safe in a large city, or in any civilized place, yet in a journey of this nature, wherein he will often meet with barbarous wandering tribes, who would not hesitate a moment about putting him to death if they should discover that he was a Fringui\*, he will perceive the necessity of imitating the Arabs in dress as nearly as possible.

"As few Europeans have any knowledge of the Arabic language, particularly as it is spoken in Arabia, he will be much at a loss, especially when he has none but Arabs about him. He will, therefore, find it useful to have with him a kind of vocabulary, to enable him to ask useful or necessary questions.

"While the Author was proceeding up the Euphrates, the Hie, and the Tigris, he compiled a small vocabulary for his own use, which he found afterwards of infinite service.

"When the traveller arrives at Bagdad, he will find that the English are more respected than any other nation; he will therefore feel the necessity of

acting in the most honourable manner in every transaction, that he may support the dignity of the national character; for such is the illiberal way of thinking among these people, that should an individual of any country act meanly, the people would condemn all his nation; and the bad conduct of one person might thus endanger the lives of hundreds of his countrymen, who might adopt the same route.

"From Bagdad there is but one mode of travelling, which is under the guidance and protection of the Tatars, or messengers of government. These men are under the immediate orders of the Bashaw and his ministers; but are at all times ready to enter into any contract with an individual, which they usually make very profitable to themselves, particularly when they have to conduct those who are enabled to obtain firmauns†; for, by virtue of these, the Tatars are enabled to take several horses and attendants, and a large quantity of merchandise on their return, which pays them very well. In the Author's firmaun it was intimated that he was an English Consul, which enabled his Tatar to obtain guards (free of expense) whenever there was danger to be apprehended from the wandering tribes. This is by far the safest way of travelling, as the person of a consul is seldom insulted.

"Great care, however, should be taken when an agreement is about to be made with a Tatar. It is advisable to pay him only half of the money agreed for at Bagdad, that he may have an interest in delivering the traveller safe at Constantinople. Care should be taken also, that the Tatar does not engage to carry merchandise for any one, which he will do if possible.

"The necessaries which the traveller takes should be compressed into as narrow a compass as possible. A little tea, coffee, and sugar, will be serviceable in the winter season; and some spirits, either brandy or hollands, may be useful; but he should by no means be encumbered with either of these in summer, as it would be highly dan-

\* "A term given to Christians in general. The Arabs call Europe Fringuistan."

† "These give the Tatar and traveller a great deal of authority over the people, particularly over those who are appointed by government to accommodate the Tatars.

gerous to drink any spirits in that climate in the heat of that season. The Author himself drank very little beside water and milk, between Buffora and Constantinople.

"The traveller should be equipped in the same manner as the Tatar, which will always ensure him respect. Some have attempted to travel under the character of the Tatar's servants (the Armenian merchants in particular do this); but the Author considers it as too degrading for the character of an Englishman. The Tatars, who are accustomed to travel very fast, usually ride the hindmost horse of the company, and whip the other beasts to keep them going. This should never be permitted; but whoever attempts a journey of this kind should be a good horseman.

"The traveller ought not to encumber himself with specie, except about half a dozen piastres, to give as presents to those who may render some little services. He will, it is true, be often solicited for gifts, but should always refer the applicants to his Tatar; and when they find that, they will not apply a second time. It is much more prudent to take bills drawn by the merchants, which will usually meet due honour, while they offer no temptation to robbers.

"From Constantinople, if the traveller be unacquainted with the language, it will be necessary to engage a janizary to conduct him to the frontiers, who will be paid in about the same proportion as the Tatars.

"It has often been a subject of inquiry, which is the speediest method of forwarding dispatches to and from India. The Author is of opinion, that the route by which he came must be the most expeditious for forwarding dispatches to India. When the messenger arrives at Bagdad, he can set out immediately in a kiraffe down the Tigris till he reaches the Hie, down which he will proceed till he enters the Euphrates. By this channel he may be able to reach Buffora in three days, which must be much quicker than going by land to Hilla, and from thence down the Euphrates.

"The usual mode of forwarding dispatches from India is by the way of Buffora, over the Great Desert to Aleppo; from thence to Constantinople, and afterwards by the German

post to Vienna and Hamburgh. This is certainly done at an easy expense, and much less than by way of Bagdad; but the latter would, no doubt, be a quicker route in case of necessity, as the Arabs are obliged to cross the Great Desert on camels." P. ix.

#### EXTRACTS.

##### THE ARABS ON THE BANKS OF THE EUPHRATES.

"THE inhabitants are very numerous, and most of them have weak eyes, occasioned, probably, by the reflection of the sun upon the desert. Their dress is very simple; that of the men being in general no more than a woollen cap to defend the head from the sun; and a coarse woollen cloak, with short wide sleeves. I should observe, that an Arab always wears his woollen cap, though he has often no other clothing. The women's dress is equally simple, being only a few yards of blue cotton cloth wrapped round them.

"These people have numerous flocks of cattle, sheep, and goats, which they drive every morning at sun-rise to the river side, where they find very good pasture. They are watched all day by men, women, and children, who frequently amuse themselves by bathing in the river; for an Arab, when he has an opportunity, will bathe five or six times a day. The flocks are always driven back at sunset to the villages, where they remain all night. Every village and fixed residence is surrounded with a lofty mud wall, to defend it from beasts of prey, particularly lions, which are here very numerous.

"The Arab women were not so shy as we expected to find them. They seemed much entertained by the novelty of our dress, and very civilly offered us milk, bread, &c. Their bread is in cakes, but not fine; and their milk is not very palatable to an European, being curdled and quite sour. It immediately turns sour after sun-rise; but we found that the Arabs preferred it in that state. Being much amused with the novelty of the scene, we remained longer on shore than we intended. The ship, however, getting under way, fired a gun, and hoisted a signal for us to return on board."—P. 17.

## BUSSORA.

"THE length of the city walls, from the river toward the Great Desert, is about four miles, and from north to south about three miles. The walls are chiefly built of clay, and of course cannot make any very stout resistance, particularly against artillery. Of this, however, there is very little in the country; in the city, I observed only ten pieces, most of them brass indeed, but only two or three of them serviceable. Being exposed to the sun, the carriages were dropping to pieces.

"Here are several mosques and minarets, many of which are very handsome buildings. Some of the latter are entirely covered with variegated tiles, which have a very singular appearance. Most of the public buildings, as mosques, minarets, and hummums, are built of brick; but the English factory is now by far the best structure in the whole city.

"Within the walls are several vacant spots not built upon, and which appear to have been occasioned by fire. The houses in general are very indifferent, being chiefly built of clay with a small proportion of bricks. Their timbers are the trunks of date-trees, not squared, but round, and in the same state as when brought from the plantation: they are also very soft and spongy, and will not last long. The very thick walls, and these clumsy timbers, form together a very unchoice piece of architecture.

"The roofs are flat, and surrounded by a parapet. Here the inhabitants sleep during the summer season, in the open air. To an European every house appears like a prison, as it can receive no light from the street, because it has no windows. Every house forms a square, and the inhabitants have no communication with their neighbours. Within the square are various offices; some under ground, where the people retire during the heat of the day. The kitchen, the water, and not unfrequently the horses, are kept on the ground floor. The hall, where they receive company, the harem, and many other offices, are on the second, which has generally a gallery supported by pillars continued nearly round the inside of the whole building. They have generally two

flights of steps; one leading to the hall, where alone strangers are admitted; the other leading to the harem, to which none but the family can have access.

"Women of the higher class are seldom seen out of doors; but when they do go out, they are always veiled. Many of the Arab women, particularly of the lower class, expose their faces.

"Both men and women slaves are sold publicly in the Bazar. The majority of the people are Arabs, the rest are Turks and Armenians. The Turks are mostly men of some consequence, either being officers in the army, or holding some other posts under government. The Armenians are the merchants, and some of them are very respectable. They have a considerable trade with the East Indies, and chiefly to Bengal. In this trade several ships are employed, the largest of which does not exceed four hundred tons, on account of a difficulty in crossing the bar. The ships from Bussora to Bombay, or Bengal, usually receive a full cargo, the greater part of which consists of copper in small cakes and drugs of various kinds; and the Bombay ships generally take dried fruits. It is very seldom, however, that a vessel sails to any part of India without taking a considerable number of Arab hortes. There are many instances of ships carrying away silver, in bars and specie, to the amount of twenty lacks of rupees, the specie chiefly in Spanish dollars and Venetian sequins. The greatest part of the trade of this branch of the Turkish empire is in the hands of the Armenians, who, when they have a considerable sum on hand, in order to prevent the Turks from laying hold of it (which is sometimes the case), export it to India, where they often receive twelve per cent. interest. The interest is usually remitted back in piece goods, with which they supply the greatest part of the Turkish empire. A considerable quantity of sugar and rice also is frequently imported from India. The specie is sent here by the Armenians to their correspondents in most parts of the empire; considerable sums likewise are often sent from Constantinople. These are usually forwarded under the care of the Tatars\*, messengers of government, who

\* "Usually, but very improperly, printed *Tartar*. See 'Campbell's Journey



who receive a handsome premium for their trouble. The Tatars, however, are sometimes robbed and slain by the wandering tribes, who in formidable bodies infest the greater part of the Turkish dominions in Asia. An instance of this happened only a month ago, when a Tatar returning from Constantinople to Bagdad with six thousand Venetian sequins, was attacked, robbed, and murdered, between Diarbekir and Mosul.

"With respect to the Arabs, the most numerous class of inhabitants, there are a few respectable men amongst them; but great numbers are extremely poor, labouring very hard for small wages. With a very little pay, however, they are enabled to support their families; for their dress costs them little; and their food consists of dates, bread, and water, with which they are perfectly satisfied; and indeed, though their food is so simple, they have, generally speaking, twice the strength of Europeans, and are able to endure much more fatigue.

"The streets in this city are so extremely narrow, as frequently to admit only one horse at a time; added to which, they are in many parts so very rough as to make it difficult for horses to pass.

"Here is a Roman Catholic church, a tolerably good building; and the people of that persuasion are not in the least molested.

"Every person wears the dress of the country, particularly mustaches. I met here with the famous Armenian Joseph Emin, who had been many years in England, and has lately published, in the English language, his travels and adventures, written by himself. He proposed going with his son to Bengal, and thence to take him to England. I made him an offer to take his son with me to England, as he would have been a very good interpreter, understanding the Armenian, Arabic, Turkish, and English languages. The son, who was about seventeen years of age, was very willing to accompany me; but the father, after deliberating some time, determined on following his original plan." P. 30.

'ney over-land to India,' and other works. It is pronounced *Tatar*, the accent being on the last syllable."

#### CORNY—WILD HOGS.

"CORNY is supposed by some learned men to have been the site of the Garden of Eden. Its present wretched appearance, however, gives it no pretensions to the name of the Terrestrial Paradise, as described by Milton. It is a small village, surrounded by a mud wall; containing few inhabitants, with very little cultivation. There is, indeed, a small plantation of date-trees between the village and the river, and which forms a very agreeable shade. Here the Arabs sit and spend most of their time, seeming to depend for their livelihood much more on their exactions from passengers, than on their own industry.

"The officers of the customs expected a present from our Sheik; but as he had no merchandize under his care, he did not pay any thing.

"We left Corny at three o'clock, and went up the Euphrates, which is called by the Arabs Shat-el-Fraate. We now crossed over to the western banks of the river; but having little wind from the east, and being obliged to track and row, we went at the rate of only three miles an hour. The country here was very little inhabited, being wet, swampy, and covered with reeds and willows. I fired at a crane among the willows; and instantly after the report, a large herd of wild hogs rushed out, some of them of such extraordinary size, that at first sight I could scarcely believe they were hogs. Their colour is a deep red. In the neighbourhood of Bassora some wild hogs have been killed, whose carcases have weighed ten cwt. English. As the Arabs do not eat them, they are permitted to remain unmolested. It is said, that they continue growing as long as they live; and indeed the immense size of some of them seems to sanction such an opinion." P. 43.

#### MANNER OF BAKING BREAD.

"I WAS much amused by observing the dexterity of the Arab women in baking their bread. They have a small place built with clay, between two and three feet high, having a hole at the bottom, for the convenience of drawing out the ashes, something similar to

that

that of a lime-kiln. The oven (which I think is the most proper name for this place) is usually about fifteen inches wide at top, and gradually grows wider to the bottom. It is heated with wood, and when sufficiently hot, and perfectly clear from smoke, having nothing but clear embers at bottom (which continue to reflect great heat), they prepare the dough in a large bowl, and mould the cakes to the desired size on a board or stone placed near the oven. After they have kneaded the cake to a proper consistence, they pat it a little, then toss it about with great dexterity in one hand, till it is as thin as they choose to make it. They then wet one side of it with water, at the same time wetting the hand and arm with which they put it into the oven. The wet side of the cake adheres fast to the side of the oven till it is sufficiently baked, when, if not paid proper attention to, it would fall down among the embers. If they were not exceedingly quick at this work, the heat of the oven would burn the skin from off their hands and arms; but with such amazing dexterity do they perform it, that one woman will continue keeping three or four cakes at a time in the oven till she has done baking. This mode, let me add, does not require half the fuel that is made use of in Europe." P. 50.

#### SINGULAR TRAIT OF THE ARABS.

"AN Arab, after he has eaten or drunk with another, let him be ever so great a stranger, and of whatever religion or country, would sooner perish than suffer him to receive the least injury, either in person or property; and whoever, in distress, puts himself entirely under the protection of an Arab, may rely upon being defended in the most faithful manner.

"An instance of this singular trait in the character of the Arabs occurred not long ago. A Frenchman was carrying dispatches to India, across the Great Desert, from Aleppo to Bussora. He had with him an interpreter, and an escort of about eighty men, mostly on camels. When about five days journey from Bussora, they were attacked in the evening by a wandering tribe of Arabs. The messenger had a double-barrelled gun; with which he shot the Sheik of the hostile party; but they rushed with such fury at the first onset, that

before he had time to charge again, he was cut down with a sabre. Most of the messenger's guards being killed, they were stripped by the conquerors, and the messenger among the rest, it being imagined that he was dead. After the engagement, the Arabs lighted fires to make coffee and refresh themselves; and, as is customary with them, sat on the ground in a circle round the fire.

"The messenger's wound not proving mortal (for though he had one side of his face cut down, his skull was not materially injured), he at length recovered his senses; and finding himself entirely naked, as well as much weakened by the loss of blood, he had nearly given himself up to despair. But, recollecting to have heard of this singular disposition in the Arabs, he resolved to try the experiment, as the only means of saving his life, or putting an end to his existence. He took a view of the Arabs sitting round the fire, and singled out him whom he thought most likely to be the chief, as being the oldest man in the company. Naked as he was, and almost covered with blood, he rushed into the ring and threw himself at his feet. His conjectures were right. This old man was the chief, who immediately covered him with his cloak. He was now at a loss for an interpreter; but, on search being made, the interpreter was found in a similar situation, wounded, but not dangerously. The messenger had his clothes and dispatches returned to him; and the chief entered into an agreement to deliver him safe at Bussora, on the messenger promising to pay him one hundred Venetian sequins. Both parties performed their agreement; the messenger arrived safe, and had engaged a dow to take him to Muscat. This having reached the English resident's ears, he seized the messenger with his dispatches, and had his wounds dressed by the English surgeon. It was imagined that the messenger, if suffered to proceed, would not have reached India, as his wounds required much surgical assistance."—P. 68.

#### TIGRIS—SAMIEL, OR HOT WINDS.

"I HAD here an opportunity of observing the progress of the hot winds, called by the natives Samiel, which sometimes prove very destructive,

tive, particularly at this season. They are most dangerous between twelve and three o'clock, when the atmosphere is at its greatest degree of heat. Their force entirely depends on the surface over which they pass. If it be over a desert, where there is no vegetation, they extend their dimensions with amazing velocity, and then their progress is sometimes to windward. If over grass, or any other vegetation, they soon diminish, and lose much of their force. If over water, they lose all their electrical fire, and ascend; yet I have sometimes felt their effects across the river where it was at least a mile broad. An instance of this happened here. Mr. Stevens was bathing in the river, having on a pair of Turkish drawers. On his return from the water, there came a hot wind across the river, which made his drawers and himself perfectly dry in an instant. Had such a circumstance been related to him by another person, he declared he could not have believed it. I was present, and felt the force of the hot wind; but should otherwise have been as incredulous as Mr. Stevens." P.80.

#### BAGDAD

"IS seated on the eastern banks of the Tigris. It is a large and populous city, extending along the banks of the river about three miles; and the length of the walls from the river being about two miles, gives it the form of an oblong square. The houses, though very inferior to the European, are much better built than those of Bassora, but nearly in the same style.

"Many of the public buildings, such as mosques, minarets, and hummums, are constructed of hewn stone, and make a very handsome appearance. Here is also an extensive Bazar, which is well supplied with variety of articles; but the prices in general are much higher than at Bassora.

"The Armenians are the principal merchants here; the manufactories carried on are few, and those confined to articles for immediate use, as shoes, boots, clothes, saddlery, and culinary utensils.

"The Armenians at Mosul send great quantities of copper down the Tigris to Bagdad upon rafts of timber fastened together. On their arrival the rafts are sold, wood being very scarce

here. The copper is afterwards shipped for Bassora on board large dows, which are usually about six months in performing the voyage thither and back again. The copper is in small round cakes about six inches broad, and nearly two inches thick in the middle, but gradually sloping to the edges. It is of a quality nearly the same as English battery cake copper.

"This trade, which has not long been carried on, is fast increasing to a very great extent; for sometimes ships sail from Bassora laden almost entirely with copper; and I am persuaded that it will in time prove prejudicial to the English manufactories. Labour being much cheaper in these countries than in Europe, they are enabled to carry it to a market at a much cheaper rate; and this makes it very profitable to those at present concerned in it.

"Though Bagdad is much better built than any other city in this part of the world, it is still very inferior to many cities in Europe. Every house wears the appearance of a prison, as described in Bassora, but composed of better materials; they are in general of brick, and the timbers very good, being those which are floated down the Tigris.

"The streets are very narrow and dusty. I had near half a mile to go every night to sleep, and usually set out about eleven o'clock, always taking a Turkish servant with a lantern, as it would have been very dangerous to walk at such a time without a light. Scorpions, tarantulas, and other noxious insects, were very numerous. Of the former I have frequently killed four or five in a night; they are of the large black kind, and their stings often prove mortal.

"All persons at this season of the year sleep on the tops of their houses; and I have often been entertained by seeing the people run off with their clothes in their hands at sun-rise; for as soon as it has risen above the horizon it becomes excessively hot. I soon learned, however, that even looking over our own parapet-wall was a deed of danger; for that the Turks would not hesitate a moment to shoot at any person whom they might discover overlooking their houses. The house where I slept was near the middle of the city, and very lofty, none being higher in the city, except the minarets,

that of a lime-kiln. The oven (which I think is the most proper name for this place) is usually about fifteen inches wide at top, and gradually grows wider to the bottom. It is heated with wood, and when sufficiently hot, and perfectly clear from smoke, having nothing but clear embers at bottom (which continue to reflect great heat), they prepare the dough in a large bowl, and mould the cakes to the desired size on a board or stone placed near the oven. After they have kneaded the cake to a proper consistence, they pat it a little, then toss it about with great dexterity in one hand, till it is as thin as they choose to make it. They then wet one side of it with water, at the same time wetting the hand and arm with which they put it into the oven. The wet side of the cake adheres fast to the side of the oven till it is sufficiently baked, when, if not paid proper attention to, it would fall down among the embers. If they were not exceedingly quick at this work, the heat of the oven would burn the skin from off their hands and arms; but with such amazing dexterity do they perform it, that one woman will continue keeping three or four cakes at a time in the oven till she has done baking. This mode, let me add, does not require half the fuel that is made use of in Europe." P. 50.

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here. The copper is afterwards shipped for Bassora on board large dows, which are usually about six months in performing the voyage thither and back again. The copper is in small round cakes about six inches broad, and nearly two inches thick in the middle, but gradually sloping to the edges. It is of a quality nearly the same as English battery cake copper.

"This trade, which has not long been carried on, is fast increasing to a very great extent; for sometimes ships sail from Bassora laden almost entirely with copper; and I am persuaded that it will in time prove prejudicial to the English manufactories. Labour being much cheaper in these countries than in Europe, they are enabled to carry it to a market at a much cheaper rate; and this makes it very profitable to those at present concerned in it.

"Though Bagdad is much better built than any other city in this part of the world, it is still very inferior to many cities in Europe. Every house wears the appearance of a prison, as described in Bassora, but composed of better materials; they are in general of brick, and the timbers very good, being those which are floated down the Tigris.

"The streets are very narrow and dusty. I had near half a mile to go every night to sleep, and usually set out about eleven o'clock, always taking a Turkish servant with a lantern, as it would have been very dangerous to walk at such a time without a light. Scorpions, tarantulas, and other noxious insects, were very numerous. Of the former I have frequently killed four or five in a night; they are of the large black kind, and their stings often prove mortal.

"All persons at this season of the year sleep on the tops of their houses; and I have often been entertained by seeing the people run off with their clothes in their hands at sun-rise; for as soon as it has risen above the horizon it becomes excessively hot. I soon learned, however, that even looking over our own parapet-wall was a deed of danger; for that the Turks would not hesitate a moment to shoot at any person whom they might discover overlooking their houses. The house where I slept was near the middle of the city, and very lofty, none being higher in the city, except the minarets,

rets, the seraglio, and a few houses belonging to the ministers and principal officers.

"Here are many cranes, much larger and very different from any that we have in Europe. They build their nests upon the tops of the minarets and the loftiest houses, where they are never molested, and are in consequence very tame. I have often been within two yards of their nests without exciting in them any fear.

"As there are no canals to water the city, many poor people are constantly employed in carrying water from the river in skins. Some take it on their backs, while others have asses and mules.

"Without the walls, to the westward, is entirely desert, not having the least traces of vegetation, except on the banks of the river. Behind the city, to the northward, the same barrenness prevails; there is no water nor any cultivation. To the eastward, along the banks of the river, there are excellent gardens, which extend about four miles; and a great many houses filled with inhabitants stand without the walls.

"The city, however, is chiefly supplied with fruits and vegetables from the opposite side of the river, where there is much cultivation.

"The Bashaw and some of the principal people have country seats in this neighbourhood. This was the site of ancient Seleucia, built by Seleucus, one of Alexander's generals, who succeeded to the government of this part of the country; and several of his coins are still to be met with in Bagdad. The gold coin is worth about two guineas; it bears as strong an impression of the head as the ancient Roman coins, but has a long beard.

"A little farther, towards Hilla, are still to be seen some ruins of ancient Babylon.

"During my stay at Bagdad the Turkish army, consisting of six thousand horse, returned from their encampment on the banks of the Tigris; and their crossing the river over a bridge of boats at the upper end of the city at sun-rise in regular procession, had a very pretty appearance. The day before their arrival they sent to Bagdad as many sheep and cattle as fold for a lack and a half of piastres. These were the flocks that belonged to the rebellious Arabs.

"Bagdad at present is supposed to contain more treasure than any city of equal size in the world; and the immense quantity of specie and bullion found in the coffers of the late Kya (or prime minister) of Bagdad seems to warrant such a conjecture. He was murdered a few months ago by conspirators employed against him by the present Kya; and when the Bashaw seized on his property, an exact account was taken of his treasure, which amounted in value to upwards of 3,000,000*l.* sterling." P. 91.

#### ADANAQUE—CRANES.

"THIS town is situated at the foot of a range of mountains, running east and west, and is well watered by some clear rivulets that run from the mountains. Though here is plenty of stone, yet all the houses are built with clay, and are only one story high. In this place cranes are so abundant, that there is scarcely a house which has not several nests upon it. They are very tame, and the inhabitants never molest them. When any thing disturbs these birds, they make a violent clatter with their long beaks, which is sometimes repeated by the others all over the town; and this noise will sometimes continue for several minutes. It is as loud as a watchman's rattle, and not much unlike it in sound." P. 115.

#### DIARBEKIR.

"I TOOK a guide and went through the greater part of the city. The houses are built with hewn stone, and the streets all paved. Many of the public edifices are very elegant. The Armenian cathedral is a large and handsome structure, about the length of Westminster-hall, but not so wide. The roof is supported by two rows of pillars, and the whole of the floor is covered with carpets, for even the Turks on entering it pull off their shoes. The Armenian mode of worship is nearly similar to that of the Roman Catholics; they have their crucifixes and burning lamps. In the court before the cathedral is a very handsome fountain, which throws its water to a considerable height.

"I visited the manufactories also, of which there are great numbers. They manufacture copper, iron, wool, cotton, silk, and several other staples.

Some

Some of their wool is very fine, and their weavers are numerous. People of the same trade usually live together; thus, one street contains nothing but weavers; another street, shoemakers; another, smiths, &c. Their leather is very good, and they work it exceedingly well. I had cases made for my pistols, which were executed very neatly. Here are a great many dyers, and the waters of the Tigris are said to be peculiarly adapted to the purposes of that trade.

"In some branches, these people are equal, if not superior to many Europeans; but the weavers are very inferior to the English; and the cloth they make, whether woollen, cotton, or silk, is always very narrow. They entertain a very high opinion of the British manufactures, and the very name of an Englishman is sufficient to gain the greatest respect." P. 161.

#### IDOS—MANNER OF THRASHING CORN.

"THE peasantry here separate the corn from the straw by the same method as in Asia Minor, and which I have observed to be adopted in all countries where the rains are periodical. They make a ring about forty yards round, sometimes of clay, and sometimes paved. They then bring their corn from the field, and throw it in a heap in the middle of the ring. They have a sledge too, which is sometimes drawn by bullocks, sometimes by horses, and some of these have pieces of iron driven into the bottom to cut the straw as it goes round; though in others I have seen flint stones fastened to the bottom. Upon the sledge is a heavy weight. Beside the person who drives the cattle, another is employed with a fork in tossing the straw from the ring if the grain is extracted, and taking fresh from the heap in the middle. In this manner they are enabled to continue till they have extracted the whole of their corn, without being in any danger of having it spoiled by rain. This is much quicker, and easier too, than our mode of thrashing in England.

"As the weather in England is local, perhaps more so than in any other part of the world, and cannot be depended upon many days together, might not

those who have large farms and extensive buildings follow a similar plan, or even build sheds, which would answer as well, and abate much of the very heavy labour of thrashing? By this mode they would also save time, and consequently be better able to attend to the cultivation and improvement of their lands." P. 249.

II. *An historical Description of ancient and modern Rome; also of the Works of Art, particularly in Architecture, Sculpture, and Painting. To which are added, a Tour through the Cities and Towns in the Environs of that Metropolis, and an Account of the Antiquities found at Gabia. Carefully collated with the best Authorities, by J. SALMON, Antiquary \*, late of Rome. Embellished with beautiful Engravings from original Drawings. Vol. II. 8vo. pp. 348. and Index. 15s. Taylor, White.*

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Edwards del. Byrne direx.

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#### EXTRACTS.

RUINS OF THE IMPERIAL PALACE CALLED MAGGIORE.

"FROM the remains on the back part of the Palatine hill, the ancient

\* See Monthly Epitome, vol. ii. p. 361.

grandeur of the structure of this palace of the Cæsars, and to what an excess of luxury the Roman emperors arrived, may be easily conjectured. The palace of Nero in particular, from its great extent and vast size, was no less difficult to be inhabited than it is for us to believe its magnificence. It was built by the famous architects Severus and Celerus. In the vestibule or principal entrance was the colossal statue of Nero, of bronze. It was one hundred and twenty feet high, of excellent workmanship, by Zenodorus, who was sent for from France for the purpose. It was restored by Vespasian, and dedicated to the sun. The emperor added the rays, which were twenty-two feet and a half in length. In the porticos were three galleries supported by large columns, which extended a mile in length. This palace enclosed all this hill, together with the plain between the Palatine and the Cælius, and part of the Esquiline mount near to the garden of Mæcenas. It was raised on large columns of marble carried on a level from the Palatine to the Esquiline. The superb entrance was facing the Via Sacra. Nero, in order to execute this design, destroyed the houses of many of the citizens, which occasioned the saying, that Rome consisted of one house. Tacitus writes, that when Rome was in flames seven days and nights, it was not to be extinguished till all the buildings about the Palatine were burnt. Where the amphitheatre now stands Nero formed a lake to resemble the sea, with edifices around it similar to a city, together with extensive gardens and walks, and places for wild beasts, vineyards, &c. In the palace were a great number of halls, and an innumerable quantity of rooms, galleries, and statues, resplendent in every part with gold, gems, and precious stones; from which circumstance it acquired the name of the golden house. Many of the rooms destined for public feasts were very spacious, with most beautiful ceilings, which turned round in such a manner that from various parts there fell flowers and exquisite odours. The principal hall where Nero supped was circular, and of such art, that the ceiling was ornamented with stars to resemble the heavens, in conformity to which it continually revolved night and day. Birds of silver were carved in the other ceilings with surprising

art. Amulius, a celebrated artist, was employed during the whole of his life to paint this palace. The tables were of ivory, the floors of the rooms were intersected with works in gold compartments of gems and mother of pearl: the marble, the bronze, the statues, and the richness of the tapestry were beyond all description. When Nero went to inhabit it, he said, full of pride, 'I now begin to be lodged like a man.' Here, particularly, was a temple of Fortune, consecrated by Servius Tullius, and constructed by Nero of a fine transparent alabaster, called singites. This stone was brought from Cappadocia, and was so clear, that every object might be seen when the doors were shut, as if it were noon-day. In the gardens were delightful baths, numerous fish-ponds and pastures, with all sorts of animals. Here were also baths of fresh and sea water. To erect these wonderful edifices Italy was ruined with impositions and burdens, and its temples spoiled of their precious ornaments, statues of gold and silver, as likewise great part of the empire. Tacitus writes in his Annals, that it was twice burnt and rebuilt, that is, in the fire under Nero, and in the sixth year of Trajan. According to Dion it was burnt the third time under the Emperor Commodus, and as he rebuilt it, it was called from him Colonia Commodiana. Various emperors, abhorring the excess of so much riches and luxury, removed the most valuable part, and employed it for the greater ornament of the temple of Jupiter Capitolinus. Antoninus Pius, detesting the extent of the palace, contented himself with the part called Tiberiana, and shut up the rest. All this magnificence, time, and especially the malignity of man, have destroyed, and cyresses, symbols of death and desolation, triumph on the ruins." P. 58.

#### THE VATICAN LIBRARY.

"THIS library has been increased by different popes with scarce and selected books in all languages, particularly manuscripts, and various Bibles in Hebrew, Syriac, Arabic, and Armenian. It also contains a Bible in Greek, written in the sixth century conformably to the seventy interpreters; one in Hebrew of an extraordinary size, that belonged to the Duke of Urbino, for which the Jews in Venice would



would have often given its weight in gold; a Greek codicil, which contains the Acts of the Apostles, admirably written in gold letters, a present of Carlotta, queen of Cyprus to Innocent VIII.; a very ancient Missal, written in the time of St. Gelasius, that belonged to the Elector Palatine; a Missal with fine miniatures, by Julio Clovio, scholar of Julio Romano; a very large Breviary, with fine miniatures, that belonged to Corvinus king of Hungary; the Ecclesiastical Annals, in twelve volumes, written by Card. Baronio; a Tasso wonderfully written; a Dante excellently coloured; a Martyrology remarkable for its antiquity, and the miniatures; a codicil of Pliny, with the figures of animals; a Virgil written in square letters before the fifth century, with miniatures of the dresses of the Trojans and Latins; a Terence of the same antiquity, written in similar characters; another Terence of the ninth century, with figures and scenical masks, such as were used in the author's time; a great number of manuscripts with ancient miniatures, some of St. Thomas Aquinas and St. Charles Borromeus; the work of the Seven Sacraments, written by Henry VIII. king of England, when he was a Catholic; and some original letters of the same to Ann Bullen; some writings of Luther; a small book of his characters and preaching, and his Bible, with a prayer, very laughable to read, as he prays and asks of God to give him riches, sheep, clothing, many wives, and few children; the Lives of Frederic di Monte Feltro, and of Francesco della Rovere Duke of Urbino, ornamented with beautiful miniatures; various works written on the bark of trees called *papiri*, from which was derived the name of paper; the ancient Pugillari represented in small tablets: and a great number of other books and curiosities are seen in this vast library, which is four hundred paces in length, and is adorned and enriched with the spoils of many European libraries, and other parts of the world, so that it remains unrivalled. Here are also two ancient statues, one of Aristides, the other of St. Hippolytus bishop of Porto, and martyr; the bust of Paul V. in metal; a very beautiful column of oriental transparent alabaster, worked in a spiral form, and a red sarcophagus, found near the Porta Maggiore in 1702, with a sheet

in it, woven of the incombustible stone called asbestos, in which the gentiles burnt their dead. Clem. XII. enlarged it three hundred palms in length, and adorned it with a noble assortment of Etruscan vases, and above three hundred choice medals, many of which are of gold and silver; also many other medals, coins, bronzes, cameos, and gems of ancient workmanship; so that in this library are the most rare curiosities of antiquity: and here also is the much-esteemed museum Carpegna, left as a legacy by the last count of this name. The sacred museum was collected by Bened. XIV. which has been greatly increased by Clem. XIV. and by the late pope."—P. 247.

III. *The Oriental Collections* for July, August, and September, 1798.  
*The Oriental Collections* for October, November, and December, 1798.  
4to. pp. 237. 1l. 1s. Cadell and Davies.

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## EXTRACTS.

## ANECDOTES FROM THE TOHFET AL MUJAILIS—TRANSLATED BY JONATHAN SCOTT, ESQ.

“AN half-starved Arab was travelling the desert, when suddenly he reached a man who had spread his cloth by the road-side, and was eating with a good appetite. The Arab made the usual salute, and sat down by him. ‘Whence comest thou?’ says the latter. ‘From thy village,’ replied the hungry Arab, hoping for an invitation to partake. ‘Diddst thou see my house?’ continued the glutton. ‘Yes,’ answered the Arab, ‘and a well-built and handsome one it is; whose stories touch the skies, and its courts are elegant as the courts of Paradise.’—‘Did you see my shepherd’s dog?’—‘Certainly; and he so well guards thy herds and flocks, that the wolf dare not come near them.’—‘Did you see my son Khalid?’—‘To be sure; he was at school, most cleverly reading the Koran in an eloquent tone to his tutor.’—‘How is the mother of Khalid?’—‘Charmingly; and there is not a more notable manager or better talker in all Arabia, either man or woman, or more celebrated for her charity and goodness.’—‘Did you see my camel that fetches our water?’—‘Yes; and he is in good order and strength.’

“The man having heard all this welcome news of his wife, son, and property, was so pleased, that he began to eat with great relish, but did not ask the famished Arab to pick a bone. The mortified wretch, whose stomach now began to burn with the fire of hunger,

hunger, was ashamed of his late flattery, and said to himself, 'It is necessary I should address this miserly glutton in another way.' Just then a dog passed, and, allured by the scent of the meat, stopped, and wagged his tail.

"'Had thy poor dog been alive,' said the hungry Arab, 'he would have wagged his tail just in this manner.'—'Alas!' said the man, 'is my dog dead? How did he die?'—'From drinking the urine of thy camel,' said the Arab. 'Did my camel die also?' exclaimed the eater. 'No,' said the Arab, 'but they killed him for the mourning repast of Khalid's mother.'—'Alas! is the mother of Khalid dead?'—'Yes,' replied the Arab. 'What illness occasioned her death?'—'Why, she beat her head against the tomb of poor Khalid, that she died of the bruises.'—'Ah! is my son Khalid gone also?'—'Unfortunately so,' said the Arab; 'for a violent earthquake having overthrown thy mansion, he was crushed to death in the ruins.' When the surly glutton heard all this alarming intelligence he desisted from eating, and leaving all behind him, hastened homeward as fast as possible, while the hungry Arab sat down, and feasted on his victuals." *Vol. ii. p. 270.*

"A SYED had a quarrel, and in the course of dispute said to his antagonist, 'How darest thou, fellow, to oppose and revile me, when thou art commanded in the sacred Koran, after every prayer, to reverence and bless me? for it is written, "Thou shalt say, O God! send blessings upon Mohammed and his descendants."—'True,' said the man, 'but the words pious and virtuous follow in the sentence, and thou art neither.' *Vol. ii. p. 272.*

ACCOUNT OF ZINGE, OR ETHIOPIA: EXTRACTED FROM THE GEOGRAPHICAL PERSIAN MANUSCRIPT, ENTITLED HEFT AKLIM, OR THE SEVEN CLIMATES. TRANSLATED BY W. OUSELEY, ESQ.

"ZINGE, or Ethiopia, is an extensive region, chiefly bordered on the north by *Yemen*, or Arabia, on the south by the inhabited deserts, on the east by the land of Nubia, and on the

west by *Habesh*, or Abyssinia. The inhabitants of this country (*Zinge*) are never afflicted with sadness or melancholy: on this subject, the Sheikh Abu-al-Kheir-Azhari has the following distich:

'Who is the man without care or sorrow (tell), that I may rub my hand to him.

'(Behold) the Zingians, without care or sorrow, frolicsome with tipsiness and mirth.'

"The philosophers have discovered that the cause of this cheerfulness proceeds from the influence of the star *Sobeil*, or *Canopus*, which rises over them every night. All the Zingians are descended from *Zinge*, the son of *Cush*, the son of *Canaan*, the son of *Ham*; and they are called 'the beasts of human prey, or the devourers of men;' because that whenever they overcome an enemy they eat his flesh, and also, that when disguised with, or exasperated against their king, they put him to death, and devour him. As gold abounds in this country, they make their ornaments and trinkets of iron; and they say, that over all those who carry iron about them, the devil shall not have any power, and that it will augment their valour. For the purposes of war, they value oxen as highly as Arabian horses. Their diet chiefly consists of the flesh of elephants and *ziraffas* (camelopards). It is said, that in this country there is a certain tree, of which, if the leaves be thrown into water, and if elephants drink of that water, they become so inebriated as to be taken with facility." *Vol. ii. p. 299.*

#### A LITERARY IMPOSTURE.

"IN the year 1794 Dr. Hager, whose treatise on the affinity of the Hungarians and Laplanders had rendered him well known to the learned world, was directed by the King of Naples to examine the two manuscripts from which had been translated the '*Codice Diplomatico della Sicilia sotto il Governo degli Arabi*,' in six volumes, quarto; and '*Libro del Consiglio d'Egitto*,' in one volume, folio. Finding that the whole was a literary forgery, the Doctor did not hesitate to declare his opinion, however mortifying to the court of Naples, which had defrayed the chief expenses of the publication. The Arabic manuscript which the

Abbé

Abbé Vella had asserted to be the original of his *Codice Diplomatico*, was found by the Doctor to contain the Sacred Traditions, or accounts of all that Mohammed said or did from his birth till his death.

"This manuscript was so disfigured by the wilful insertion of useless letters and redundant points, as to be rendered nearly unintelligible.

"The other work, said to be translated from a manuscript of the library at Fez, was proved to be a mere creature of the Abbé Vella's fertile imagination.

"In his '*Reise von Warschau nach des Hauptstadt von Sicilien*' (duod. Wien. 1795), Dr. Hager gives an account of the Arabic manuscripts, containing part of the lost books of Livy, which the Abbé Vella boasted that he possessed; and mentions, that Lady Spencer, with a liberality that does honour to the British nation, when visiting Italy in 1794, offered to bear the expense of publication, rather than suffer such precious remains of antiquity to be longer buried in oblivion: but it appears, that Vella had only fabricated some passages from the Latin Epitome of Florus, into Arabic, of one of which Dr. Hager, in the little volume above quoted (last page), gives an engraved specimen." *Vol. ii. p. 426.*

IV. *Bertrand de Moleville's Annals of the French Revolution.* (Concluded from p. 444, vol. iii.)

NOTE RELATIVE TO THE ABBÉ SIEYES.

"IT only depended on the possession of an abbey of 12,000 livres (five hundred pounds sterling) a year, and a little more attention from the Archbishop of Sens, to have made the Abbé Sieyes one of the most zealous supporters of the old government. I assert this fact on the testimony of several persons worthy of the highest credit, without any fear of its being contradicted by the Abbé Sieyes himself; and I cite him from among a thousand instances, that the world may justly appreciate the zeal, patriotism, and principles, of those revolutionary demagogues, who all, madmen and idiots excepted, had no other object in declaiming and writing so violently against the

government and the ministers, than to make them purchase at a higher price their silence or their pen. The Abbé Sieyes, a man for systems, a subtle arguer, an obscurely profound metaphysician, pushed himself into notice in 1787, in the Provincial Assembly of Orleans, of which he was a member, by his continual and frequently embarrassing opposition to the old principles, and to all the views of the government. The Archbishop of Sens, then minister, being informed of it, asked M. de L—, one of the principal members of that department, who the Abbé Sieyes was, of whom he heard so much. 'He is a man,' replied M. de L—, 'extremely dangerous in times like these. You must absolutely secure him, to prevent his doing a great deal of mischief.'—'But by what means secure him?'—'There is but one; and that is, to chain him down with fetters—not of iron, but of gold.'—'What! do you think he is to be bought?'—'I have no doubt of it; he is not rich; he loves expensive living and good cheer, and of course money.'—'How much must he have? Do you think an annuity of 6000 livres upon an abbey would be enough?'—'No; his price is higher than that.'—'Say twelve, then.'—'That will do; but instead of giving him an annuity, give him an abbey of that value. He is of low extraction, and full of vanity; he would be highly flattered with an abbey, and you will be sure of being better served for it.'—'Let it be so then. Will you undertake the negotiation?'—'No, I cannot; but the Abbé de Cezarges, who is known to be entirely devoted to you, is in our Provincial Assembly, and nobody is fitter to execute the commission.'—'Well, then, I will put it into his hands.'

"The Archbishop of Sens, in consequence, sent the Abbé Cezarges private instructions, together with a letter which he was to show as occasion required to the Abbé Sieyes, and in which the minister spoke highly of the talents and great knowledge of the Abbé, saying, that he had mentioned him to the King, and that his Majesty thought of calling him into the administration, of preferring him to an abbey of 12,000 livres income, &c.

"With these credentials, the Abbé Cezarges went and paid a friendly visit to



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Abbé Vella had asserted to be the original of his *Codice Diplomatico*, was found by the Doctor to contain the Sacred Traditions, or accounts of all that Mohammed said or did from his birth till his death.

"This manuscript was so disfigured by the wilful insertion of useless letters and redundant points, as to be rendered nearly unintelligible.

"The other work, said to be translated from a manuscript of the library at Fez, was proved to be a mere creature of the Abbé Vella's fertile imagination.

"In his '*Reise von Warschau nach des Hauptstadt von Sicilien*' (duod. Wien. 1795), Dr. Hager gives an account of the Arabic manuscripts, containing part of the lost books of Livy, which the Abbé Vella boasted that he possessed; and mentions, that Lady Spencer, with a liberality that does honour to the British nation, when visiting Italy in 1794, offered to bear the expense of publication, rather than suffer such precious remains of antiquity to be longer buried in oblivion: but it appears, that Vella had only fabricated some passages from the Latin Epitome of Florus, into Arabic, of one of which Dr. Hager, in the little volume above quoted (last page), gives an engraved specimen." *Vol. ii. p. 426.*

#### IV. Bertrand de Moleville's Annals of the French Revolution. (Concluded from p. 444, vol. iii.)

##### NOTE RELATIVE TO THE ABBÉ SIEYES.

"IT only depended on the possession of an abbey of 12,000 livres (five hundred pounds sterling) a year, and a little more attention from the Archbishop of Sens, to have made the Abbé Sieyes one of the most zealous supporters of the old government. I assert this fact on the testimony of several persons worthy of the highest credit, without any fear of its being contradicted by the Abbé Sieyes himself; and I cite him from among a thousand instances, that the world may justly appreciate the zeal, patriotism, and principles, of those revolutionary demagogues, who all, madmen and idiots excepted, had no other object in declaiming and writing so violently against the

government and the ministers, than to make them purchase at a higher price their silence or their pen. The Abbé Sieyes, a man for systems, a subtle arguer, an obscurely profound metaphysician, pushed himself into notice in 1787, in the Provincial Assembly of Orleans, of which he was a member, by his continual and frequently embarrassing opposition to the old principles, and to all the views of the government. The Archbishop of Sens, then minister, being informed of it, asked M. de L——, one of the principal members of that department, who the Abbé Sieyes was, of whom he heard so much. 'He is a man,' replied M. de L——, 'extremely dangerous in times like these. You must absolutely secure him, to prevent his doing a great deal of mischief.' 'But by what means secure him?' 'There is but one; and that is, to chain him down with fetters—not of iron, but of gold.' 'What! do you think he is to be bought?' 'I have no doubt of it; he is not rich; he loves expensive living and good cheer, and of course money.' 'How much must he have?' 'Do you think an annuity of 6000 livres upon an abbey would be enough?' 'No; his price is higher than that.' 'Say twelve, then.' 'That will do; but instead of giving him an annuity, give him an abbey of that value. He is of low extraction, and full of vanity; he would be highly flattered with an abbey, and you will be sure of being better served for it.' 'Let it be so then. Will you undertake the negotiation?' 'No, I cannot; but the Abbé de Cezarges, who is known to be entirely devoted to you, is in our Provincial Assembly, and nobody is fitter to execute the commission.' 'Well, then, I will put it into his hands.'

"The Archbishop of Sens, in consequence, sent the Abbé Cezarges private instructions, together with a letter which he was to show as occasion required to the Abbé Sieyes, and in which the minister spoke highly of the talents and great knowledge of the Abbé, saying, that he had mentioned him to the King, and that his Majesty thought of calling him into the administration, of preferring him to an abbey of 12,000 livres income, &c.

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"This conversation, with the particulars of which the Abbé Sieyes was next day informed, appealing his wrath, and reviving his hopes a little, he agreed to pay a second visit to the Archbishop of Sens. Unfortunately, he went the day on which the minister gave a public audience, and when, of course, every

every body who wished to see or to speak to him, went, without being announced, into the hall, as soon as the doors of it were opened. The Archbishop having never seen this Abbé, and being as little apprized of his second visit as he had been of his first, paid him no attention, and perhaps took him for one of those busy-bodies who are often seen at the levees of ministers, though they have nothing to say to them, and who attend chiefly to say that they had been there. The Abbé Sieyès being totally ignorant of the ceremony of ministerial audiences, waited, and waited in vain, for the Archbishop's coming up to him. The minister concluded his levee according to custom, as soon as those who went to speak to him had said all they had to say, and retired to his closet, leaving the Abbé Sieyès in the hall, confounded, transported with rage, and more convinced than ever that he had been made a dupe. He went off cursing the Archbishop of Sens, and swearing to be revenged for so atrocious a perfidy. The Abbé Cezargès tried, without effect, to bring him to reason, and to justify the minister; but he repeatedly answered, 'Say no more of that man to me! He is a villain! he shall know—he shall know whom he has to deal with.' He accordingly some time after published his first pamphlet, entitled '*Moyens d'Exécution*,' in which he inserted the most virulent declamation that had ever been made against the Archbishop of Sens.

"This anecdote was told by the Abbé Cezargès to many of his friends, who have repeated it to me with the same circumstances. It was also confirmed to me by M. de L——, the member of the Provincial Assembly of Orleans, whom I mentioned to have been the person who advised the Archbishop of Sens to gain the Abbé Sieyès." *Vol. i. p. 415.*

#### ANECDOTES OF MIRABEAU.

"THE Viscount de Mirabeau had more wit and natural talents, but less knowledge, than his elder brother: his character was in high estimation for his frankness and sincerity, his romantic bravery, his sentiments of honour, and his loyalty to the King; yet he was superior to his brother still more by his qualifications than by his vir-

tues. The elder Mirabeau, early plunged by the violence of his passions and by the uncommon vigour of his constitution into all manner of excesses, had shaken off the yoke of principles, and had substituted in their place systems ever dependant, as to his conduct, on the sordid calculations of interest. His long and frequent imprisonments had considerably soured and hardened his disposition, and in the course of them he had also acquired the habit of reflecting deeply, of considering a question under all its points of view, and of supporting with equal strength the affirmative or negative; whence that readiness, that superiority in reply which gave him an immense advantage over all his opponents. Unfortunately, the best cause was always, in his opinion, that for which he was best paid, and his eloquence at the service of the highest bidder. He has been unjustly accused of cowardice; on several occasions, when his life only was at stake, he has given unequivocal proofs of courage: but he was often dastardly, through avarice or vanity. There was no insult, however serious, which he could not bear when he had a large sum to receive, or an important speech to deliver in the Assembly next day; and it seldom happened but that one or other of these was the case. Being a royalist on conviction, he would have supported the throne very powerfully, had not Mr. Necker scrupled to purchase his services; and it was not till he refused them that he offered them to the democratic party, who paid much more for them than he would have got from the court.

"Mirabeau was far from being the author of all the speeches he delivered from the tribune. His attendance at the Assembly, and the parties of pleasure, or rather of immoderate debauch, in which he was perpetually engaged, left him no time to write them, even had his head been sufficiently at liberty to compose them. He had at command a certain number of writers, of more wit than fortune, who, flattered by his patronage, encouraged by his promises, and assisted at times by trifling sums from his purse, did themselves the honour of working for him. He received them at his house at different hours, and employed them all unknown to one another; telling each, under the seal



of secrecy, that he purposed to make a motion of such a nature, but that he had so little time to bestow upon thinking of it, that it would be doing him a real friendship to give him some ideas, some notes which he might make use of, and that he had thought of him for such assistance. There was not one of them but went instantly to work as hard as he could, to justify the confidence of a man so celebrated as Mirabeau. When they had all sent in their work, he selected the best passages of each, forming a whole out of them, which he arranged and enriched in his manner with some pompous phrases, and then set out for the assembly. His fellow-labourers, who got there before him, recognised each the particular passage he had furnished him with, admired in secret the advantage he had drawn from it, and never doubted that all the rest of the speech was his own composition: they wondered at his being able to produce so fine an oration in so short a time, and left the hall convinced that no man had more talents than Mirabeau. And there is no doubt, in fact, that he was very able, without the assistance of any body, to make as good speeches as those he thus patched up; but he had a rarer talent, and the most useful to a statesman, that of appreciating the talents of others, and extracting the greatest possible advantage from them. Charlemagne could hardly sign his name, and Cardinal Richelieu was an indifferent writer; yet the one was the greatest king, and the other the ablest minister France ever had." *Vol. i. p. 483.*

V. *Letters from a Father to his Son*, on various Topics relative to Literature and the Conduct of Life. Vol. II. Written in the Years 1798 and 1799. By J. AIKIN, M. D. Small 8vo. pp. 341. 5s. Johnson.

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ing.—VII. On the Character of Ajax.—VIII. On Evidence in Matter of Fact.—IX. On the Character of Cicero.—X. On the Value of Life.—XI. On the Respect due to Superiors.—XII. On the Taste for Farming.—XIII. History and Biography estimated.—XIV. On Openness and Sincerity.—XV. On the Advantages of a Taste for Poetry.—XVI. On the best Mode of encountering the Evils of Life.—XVII. On the comparative Value of different Studies.—XVIII. On the Experience of Life.

#### EXTRACTS.

##### ON THE STUDY OF NATURAL PHILOSOPHY AND NATURAL HISTORY.

"ONE of the most material circumstances on which the relative value of an object of study depends is, that it be something real, stable, of general import, and not indebted for its consequence to temporary and conventional modes of thinking. In this respect, nature has greatly the advantage over art. Whatever is learned concerning her is an eternal truth, which will preserve its relation to other things as long as the world endures. The motions of the heavenly bodies, the influence of the elements, the properties of minerals, vegetables, and animals, are *grand facts* which speak a common language to all mankind in all ages, and afford a perpetual fund of use and entertainment. The more wide and comprehensive a survey is taken of these objects, the better they answer the purpose of enlarging the mind, and establishing a basis for truths of universal application. Hence the advantage of studying them in a connected and systematic mode, and framing general propositions concerning them. But the foundation for these must be a very accurate investigation of particular facts, since the instant their guidance is quitted, and reliance is placed upon, analogical deductions, error commences. Observation and experiment must therefore go hand in hand with reasoning; nor was there ever a true philosopher who did not unite these processes. I can conceive of no employment of the human faculties nobler than thus taking the scale of creation, detecting all its mutual connexions.

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and dependencies, investigating the laws by which it is governed as a whole, and the economy of its constituent parts, and alternately making use of the sagacity of the senses in minute research, and the powers of intellect in comparing and abstracting. The studies, then, which range under the heads of natural philosophy and natural history, and are comprehended under the general term of physics, appear to me to take the lead of all mental pursuits with respect to extent, variety, and dignity. Let it be understood, however, that I include among them the study of one of the noblest objects nature presents, and certainly the most interesting to a human creature—that of man himself. To ascertain what he essentially is, what are the faculties of body and mind which characterize him as the head of the animal creation, and what are the variations induced in him by education, habit, climate, and mode of life, is strictly a branch of physics, and has by the best writers been treated as such.

“It is, doubtless, impossible for a single mind to embrace all the objects here pointed out, so as to fathom the depths of human knowledge in each; to be at the same time the mind of Newton, Locke, Boyle, and Haller: but according to the degree in which a man had imbibed the leading ideas which constituted the intellectual furniture of such minds, I should estimate the value of his attainments; and I should prefer, though not in point of genius, yet with respect to acquisitions, one who combined a tolerably accurate acquaintance with all the branches of knowledge possessed by these, to a complete adept in any one of them. The last mentioned of the above persons, Haller, was scarcely, I believe, surpassed by any man in the variety, and at the same time the solidity, of his physical knowledge. Buffon may be named as one whose general views were as grand, and whose pursuits were planned upon as enlarged a scale, as those of any person whom studies of this class have rendered famous, though he wanted accuracy and solidity in many of the particulars of his speculations. As a criterion of this capacity and elevation of understanding, I would suppose a delegate sent from this earth to explore some other world, and bring back the most complete and important information concerning it—

the person duly selected for such a mission would, in my idea, possess a title to the superiority in question.

“Although nature, thus studied, appears to me the noblest of all subjects that can occupy the mind, I am far from affixing the same proportionate value to investigations of detached parts of the works of nature. In these, all the grandeur of large and connected views is frequently lost, and the whole attention is employed on petty details, which lead to nothing further. A very little mind may successfully apply itself to the arrangement of shells and butterflies by their forms and colours, and gain nothing by the process but the simple ideas of form and colour, as serving for marks of distinction. To such minds, an arrangement of ribands by their shades and patterns would be a perfectly similar employment. I do not deny that even these humble labourers in science are necessary to complete the great fabric of the system of nature, and give accuracy and uniformity to its nomenclature. Their industry and exactness deserve praise; but it is better for a student, capable of more extensive views, to make use of their labours, than to imitate them. What I have said, however, must be understood with limitation; for, as I have already observed, it is incumbent on the inquirer into nature to spare no pains in the accurate search after facts; but these should be facts not trifling or insulated, but essential to the formation of those general theorems in which systematical knowledge consists. It is certain, for instance, that while the Linnæan class of *cryptogamia* subsists, the vegetable economy must be very incompletely known. It cannot, however, be abolished without the minutest examination of the generative organs of mosses, ferns, algæ, lichens, &c. which may therefore reasonably employ the ablest and most philosophical naturalist. Bonnet, a philosopher in every sense of the word, occupied himself for years in microscopical observations and experiments on the smallest parts of nature, but it was with the purpose of establishing important conclusions concerning the essential characters of the animal and vegetable kingdoms, and the limits between each. Modern chemistry is one of the most important branches of physics, and comprehends many truly sublime speculations

culations relative to the globe we inhabit; but its theory is entirely built upon experiments, in which the nicest mechanical attentions are necessary to avoid fundamental errors." R. 303.

# MATHEMATICS—ASHMOLE AND FRANKLIN.

"MATHEMATICAL studies must already be supposed to stand high in my estimate, since I have placed in the first class those large and sublime views of nature, some of which could not originally have been formed, nor can now be comprehended, without the principles of mathematics. But besides their undoubted value as means, they have by many been pursued ultimately as affording the highest and purest exercise to the intellectual powers. Fully sensible of my own inadequacy to judge of their worth in this respect, and fearful of giving way to partiality, I shall only speak of them from observing their effects upon others. As far as I have remarked, few of those who during the early part of their lives have gone deep into mathematics, acquire such a relish for them, as to be induced spontaneously to continue their application to them at an after-period. Whether it be that they find the requisite mental exertion too severe, or that they become wearied with studies which offer no further prospects, and furnish no materials for conversation—it seems to me to be the fact, that mathematical pursuits are usually deserted, as soon as the incidental motives which caused them to be entered upon, or the first ardour of curiosity, have ceased. Where this has not been the case, they are sometimes found to occupy the whole mind, to the exclusion of all other subjects, pleasant or useful; and surely the ideas of figure and number alone are insufficient to fill the compass of the human understanding. A story is told of a profound mathematician, who being with difficulty persuaded to read through Homer's Iliad, coldly observed at the conclusion, that he did not find that the author had *proved* any thing. It would, however, be very unjust to represent this insensibility as the universal result of mathematical studies. Many instances may be produced of their alliance in the same person with polite and philosophical literature. Of these, it will suffice to mention the late

celebrated d'Alembert, a distinguished member at the same time of the Academy of Sciences, and the French Academy, and an admired writer on a variety of topics. A proficiency in abstract mathematics is certainly an undoubted proof of great mental capacity; and I suppose the extent of the study is such, that no apprehensions need be entertained of exhausting its objects. Whether, with no further view, it be worth while to expend so much time and exertion upon it, I leave you to determine for yourself.

"Without tracing further the circle of human knowledge, I shall bring my letter to a conclusion after a general observation. No kinds of study can differ more from each other, than the same from itself, as pursued by a man of a strong, and by one of a weak understanding. The first will render a small object important; the second, an important one little. The history of literature abounds with instances in proof of this assertion—I shall mention one. Elias Ashmole, in the last century, obtained considerable reputation here in the multifarious character of a *philosopher*. He was an astronomer, but this noble science in his hands turned to judicial astrology. He was a chymist, but under this title alchemy was the real object of his pursuit. He was a naturalist, but his taste rather led him to be a collector, than a scientific observer of nature. He was an antiquary, and in that capacity made large collections for the history of freemasonry in this country: afterwards he soared to the most noble order of the Garter, the history of which, with all its laws and institutions, was his *opus magnum*. In this man were united the valuable qualities of industry, exactness, and perseverance; but the foundation of good sense was wanting.—How different from one 'qui nil molitur ineptè,' all whose pursuits are directed by a sound understanding! Such an one was the wife Franklin, who from the most trivial facts could deduce the most important conclusions—who had always something truly valuable in prospect—and whose touch converted every meaner material to gold.

"It is not, then, merely the species of study, but the mind and spirit with which it is pursued, that should regulate our estimate of the intellectual powers of the student. Folly often

conceals herself under the mask of seriousness, and wisdom sometimes is light and playful. The latter knows the hazards nothing by occasionally descending from her dignity; whereas folly loses all by losing appearances. A great latitude of mental occupation may be admitted, provided good sense presides over all—that quality which truly is, as our ethical poet asserts, 'Though no science, fairly worth the seven.'

P. 322.

"Farewell!"

VI. *Reflections on Men and Things*; translated from a French Manuscript of the late J. G. ZIMMERMAN, Author of "Solitude," &c. 8vo. pp. 233. 5s. Symonds.

## ADVERTISEMENT.

"OF these Reflections it may perhaps be necessary to say a few words in explanation of the name prefixed to them as their author.

"The manuscript was found among the papers of a general officer of the old government of France, who lately died an emigrant in the island of Guernsey; he was long an intimate friend of Zimmerman, and as such was honoured by all who knew him, for he had profited much by so valuable an alliance, his mind being a reflector of all the brighter virtues, and his life was devoted to the benefit and improvement of society.

"At the time of this gentleman's decease were found among his papers the manuscripts, of which the public have now a translation, with a note prefixed to the following purport:

"These Reflections were written 'at an early period of life by J. G. Zimmerman; and as my acquaintance with him was that of a brother, he lent them to me for perusal, at the same time observing, that he thought them too crude for the public eye. I

'read them however with much pleasure, and previous to my returning them to him (with his permission) took the following copy; still I was desirous of his giving them to the world, which before his death he intended, and towards that purport had added those notes which I have since transcribed into this copy.'

"It appears, however, that Zimmerman never put his intentions into effect; whether he still conceived that these Reflections were not sufficiently finished for publication, or was anticipated in those intentions by death, I cannot determine; the world however have them as I found them, and they will determine how far I have done right in submitting them to public perusal.

P. v.

"THE EDITOR."

## EXTRACTS.

"THE vulgar tumult of manual applause, the shouts of furious mobs, are instances of approbation that gratify vulgar minds: like beggars with their pouch, any hand is welcome that contributes." P. 16.

"We often sport, and wanton, with the feelings of our brethren, on the vile presumption that their integrity, sensibility, or intellect, is base, like their appearance! 'Tis natural for those who are aware that their own exterior is more valuable than their interior, to judge that the heart of the poor must be of still less worth than his ragged covering\*." P. 45.

"How much is there of what we see, or read, that is worth remembering? yet, what is there that has passed, from which some profit may not be extracted! Haughty, or inactive—we either pant after a more sublime situation, or do not turn this to good account†." P. 73.

"The crosser is generally joined to the sceptre, where its efforts to consolidate them have proved ineffectual†." P. 174.

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\* "Upon the assumption of Sextus the Fifth, the king of Spain sent the high constable of Castile to congratulate his Holiness. The pope took him gently by the chin, and asked, 'If the dominions of his master were so thin of subjects that he could not find an ambassador with a beard somewhat longer than his?'"

"The constable answered—'If the king had been aware that merit consisted in a great beard, he would have sent a ram-goat for his ambassador!'"

† "A wit who was told of a man who could repeat every word in Montaigne, without expressing any surprise, said, 'Well, and I have got the book!'"

† "Muley, an emperor of Morocco, is supposed, with his own hands, to have



"The ignorant must have a God; they make this God after their own fashion ||." P. 187.

"Writers who meditate, must write slowly; there is but little thought of, or in, hasty productions§." P. 192.

"The disappointments of lust are violent and dangerous ¶!" P. 193.

"Thou toiling candidate for fame, what scourges art thou actively preparing! Every arrogant who is but alphabet deep shall be thy judge; nor expect that genius, or industry, will be sufficient to secure thee from the assaults of ignorance, spleen, dulness. The supercilious hypercritic alone can overwhelm thee \*." P. 209.

VII. *The Pleasures of Hope*; in two Parts: with other Poems. By THOMAS CAMPBELL. 12mo. pp. 137. (With four Plates, Gra-

ham, &c. p. Mitchell, Scott, and Neagle sc.) 6s. *Mundell*, Edinburgh; *Longman and Rees*, London.

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have butchered 40,000 of his people. His right to shed human blood being established by the priesthood, his subjects were greedy for death; they were taught to believe, he dispatched them forthwith to paradise. When he mounted his horse, he always decapitated the slave who held the stirrup, and many have been seen to struggle for the gracious favour."

¶ "The Puelches (a tribe of Patagonians), who defeated the Spaniard Baldivia, have a notion of a future state, and imagine, that after death they are to be transported to a country where the fruits of inebriety are eternal; there to live in immortal drunkenness, and the perpetual chase of the ostrich.

"In respect to religion, they allow two principles, a good and a bad one. The good they call the Creator of all things, but consider him as one that never solicits himself about them. He is styled by some Soucha, or chief in the land of strong drink; by others Guayara-cunnee, or lord of the dead.

(*Extracts from a pamphlet written by Pennant—printed, but not published.*)"

§ "Tis reported, that Edmund Burke spent from February to November, in composing his celebrated *Reflections on the French Revolution*, and so altered, corrected, printed, and reprinted them, that when they were published, not one sheet remained of the original production."

¶ "Holbein was dispatched by Cromwell to draw the Lady Anne of Cleves. He brought over so favourable a likeness of the lady, that Henry consented to wed her; but when he found her so inferior to the miniature, the storm, which should have really been directed to the painter, burst on the minister; and Cromwell lost his head, because Anne was a Flanders mare, not a Venus, as Holbein had represented her."

\* "Lord Halifax desired to have the three first books of the translation of the *Iliad* read at his house. Addison, Congreve, and Garth, were present. In four or five places Lord Halifax stopped me very civilly, and with a speech each time, much of the same kind: 'I beg your pardon, Pope, but there's something in that passage that does not quite please me; be so good as to mark the place, and consider it at your leisure: I am sure you can give it a little turn.' I told Dr. Garth, that these general and loose observations had laid me under a good deal of difficulty; he laughed heartily at my embarrassment. 'All you need do,' says he, 'is to leave the passages just as they are, call on his lordship two or three months hence, thank him for his kind observations, and then read them to him as altered.' This advice was followed. His lordship appeared extremely pleased with them, and cried out, 'Aye, now they are perfectly right! nothing can be better.'"

Pagan

Pagan tradition, that when all the guardian deities of mankind abandoned the world, Hope alone was left behind.—The consolations of this passion in situations of danger and distress.—The seaman on his midnight watch.—The soldier marching into battle.—Allusion to the interesting adventures of Byron.

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#### EXTRACT.

"WITH thee, sweet Hope! resides  
the heav'nly light,  
That pours remotest rapture on the  
sight:  
Thine is the charm of life's bewilder'd  
way,  
That calls each slumbering passion into  
play.  
Wak'd by thy touch, I see the sister  
band,  
On tiptoe watching, start at thy com-  
mand,  
And fly where'er thy mandate bids  
them steer,  
To Pleasure's path, or Glory's bright  
career.

"Primeval Hope, the Aonian muses  
say,  
When Man and Nature mourn'd their  
first decay;

When

When every form of death, and every  
woe,  
Shot from malignant stars to earth be-  
low;  
When Murder bar'd his arm, and  
rampant War  
Yok'd the red dragons of her iron car;  
When Peace and Mercy, banish'd from  
the plain,  
Sprung on the viewless winds to Heav'n  
again;  
All, all forsook the friendless guilty  
mind,  
But Hope, the charmer, linger'd still  
behind.

"Thus, while Elijah's burning  
wheels prepare  
From Carmel's height to sweep the  
fields of air,  
The prophet's mantle, ere his flight  
began,  
Dropt on the world—a sacred gift to  
man.

"Auspicious Hope! in thy sweet  
garden grow  
Wreaths for each toil, a charm for  
every woe:  
Won by their sweets, in Nature's lan-  
guid hour,  
The way-worn pilgrim seeks thy sum-  
mer bower;  
There, as the wild bee murmurs on  
the wing,  
What peaceful dreams thy handmaid  
spirits bring;  
What viewless forms th' Æolian organ  
play,  
And sweep the furrow'd lines of anxi-  
ous thought away!

"Angel of life! thy glittering wings  
explore  
Earth's loneliest bounds, and Ocean's  
wildest shore.  
Lo! to the wintry winds the pilot  
yields  
His bark careering o'er unfathom'd  
fields;  
Now on Atlantic waves he rides afar,  
Where Andes, giant of the western  
star,  
With meteor-standard to the winds  
unfurl'd,  
Looks from his throne of clouds o'er  
half the world.

"Now far he sweeps, where scarce  
a summer smiles,  
On Behring's rocks, or Greenland's  
naked isles;

Cold on his midnight watch the breezes  
blow,  
From wastes that slumber in eternal  
snow;  
And waft, across the waves' tumultu-  
ous roar,  
The wolf's long howl from Oonalaska's  
shore.

"Poor child of danger, nursing of  
the storm,  
Sad are the woes that wreck thy manly  
form!  
Rocks, waves, and winds, the stat-  
ter'd bark delay;  
Thy heart is sad, thy home is far away.

"But Hope can here her moonlight  
vigils keep,  
And sing to charm the spirit of the  
deep:  
Swift as yon streamer lights the starry  
pole,  
Her visions warm the watchman's pen-  
sive soul.  
His native hills that rise in happier  
climes,  
The grot that heard his song of other  
times,  
His cottage home, his bark of slender  
sail,  
His glassy lake, and broomwood blof-  
som'd vale,  
Rush on his thought; he sweeps before  
the wind,  
Treads the lov'd shore he sigh'd to  
leave behind;  
Meets at each step a friend's familiar  
face,  
And flies at last to Helen's long em-  
brace;  
Wipes from her cheek the rapture-  
speaking tear,  
And clasps, with many a sigh, his  
children dear!  
While, long neglected, but at length  
careless'd,  
His faithful dog salutes the smiling  
guest,  
Points to the master's eyes (where'er  
they roam)  
His wistful face, and whines a welcome  
home.

"Friend of the brave! in peril's  
darkest hour,  
Intrepid Virtue looks to thee for  
power;  
To thee the heart its trembling homage  
yields,  
On stormy floods, and carnage-cover'd  
fields,

When

When front to front the banner'd hosts  
 combine,  
 Halt ere they close, and form the  
 dreadful line.  
 When all is still on Death's devoted  
 soil,  
 The march-worn soldier mingles for  
 the toil;  
 As rings his glittering tube, he lifts on  
 high  
 The dauntless brow, and spirit-speak-  
 ing eye,  
 Hails in his heart the triumph yet to  
 come,  
 And hears thy stormy music in the  
 drum!

“ And such thy strength-inspiring  
 aid that bore  
 The hardy Byron to his native shore—  
 In horrid climes, where Chiloe's tem-  
 pets sweep  
 Tumultuous murmurs o'er the troubled  
 deep,  
 'Twas his to mourn Misfortune's rudest  
 shock,  
 Scourg'd by the winds, and cradled on  
 the rock,  
 To wake each joyless morn, and search  
 again  
 The famish'd haunts of solitary men;  
 Whose race unyielding to their native  
 storm,  
 Knows not a trace of Nature but the  
 form;  
 Yet, at thy call, the hardy tar pur-  
 sued,  
 Pale, but intrepid, sad but unsubdued,  
 Pierc'd the deep woods, and, hailing  
 from afar  
 The moon's pale planet, and the nor-  
 thern star;  
 Paus'd at each dreary cry, unheard  
 before,  
 Hyænas in the wild, and mermaids on  
 the shore;  
 Till, led by thee o'er many a cliff  
 sublime,  
 He found a warmer world, a milder  
 clime,  
 A home to rest, a shelter to defend,  
 Peace and repose, a Briton, and a  
 friend \*!

VIII. *Memoirs of Hyppolite Clairon*, the  
 celebrated Actress; with Reflec-

tions upon the Dramatic Art:  
 written by herself. Translated  
 from the French. 2 vols. small  
 8vo. pp. 526. 8s. *Robinsons.*

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\* “Don Patricio Gedd, a Scotch physician in one of the Spanish settlements, hospitably relieved Byron and his wretched associates, of which the commodore speaks in the warmest terms of gratitude.”



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## EXTRACTS FROM THE PREFACE.

“THE memoirs of celebrated artists, as well as those of eminent poets and illustrious philosophers, are equally interesting to those who admire their genius, as to those who design to tread their footsteps. One feels curiosity to learn by what incidents they were guided in their choice of profession, and by what studies and means they reached that high degree of perfection which procures for them the suffrages of their own age, and the remembrance of posterity. Their reflections on the art or the sciences which they profess, are precepts which their followers collect, and by which they are frequently enabled to shorten the thorny path which leads to celebrity.

“The work of Hyppolite Clairon combines in itself all those advantages. This celebrated actress is yet alive; she resides at Paris; and it is at nearly her eightieth year that she appears to have recovered, for the purpose of writing her memoirs, that strength of colouring, and justness of expression, which distinguished her style when in the bloom of youth.

“Hyppolite Clairon was born in obscurity. Her early education was, therefore, neglected, and at ten years old she scarcely could read. Her talent for the stage, however, was already manifest. From her windows she was accustomed to see Mademoiselle Dangeville receive her lessons in dancing, and she learned to imitate. The applauses which were lavished on these her first attempts at imitations, heated her youthful imagination; and for the future the dream of nothing but of securing the praise she had gained. Shortly afterwards she was brought to the theatre, where the entertainments of the evening were *Le Comte d'Essex* and *Les Folies Amoureuses*. Next day she was able to repeat above a hundred lines of the tragedy, and two-thirds of the after-piece; the

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could even imitate the tones and gestures of the performers. Her mother designed her for a working business; but the sprightly daughter could not endure the labour of the hands. One day, when the mother was inflicting on her the punishment of her idleness, she cried out, ‘Well, you had better kill me at once; for if not, nothing shall prevent me from being a player!’

“It soon became necessary to determine; and Hyppolite appeared at the Italian theatre before she was quite twelve years old. Some time afterwards she was engaged in the Ronen company; she was applauded by the audience, and astonished her employers. It was here she acquired the habits of the theatre. After having appeared successively at different theatres, she at last presented herself at the *Comédie Française*. She insisted on playing first-rate characters, and to make her first appearance in that of *Phédre*.—The managers laughed at her presumption; but she was resolved, and succeeded. After having performed for twenty years at this theatre, with great success, she went into Germany, and took up her residence in the neighbourhood of the Margrave of Anspach, who appeared to entertain for her, if not love, at least a very lively friendship. But to use her own expression,—‘There is no court so little as not to have its Narcissus!’ she was persecuted here, and returned to her country.

“Hyppolite Clairon terminates this recital by a critique on the theatre, in its present state, which appears to carry severity to a degree that borders on injustice. It is interesting, nevertheless, to relate the judgment of a performer so celebrated; for, notwithstanding the spirit of prejudice by which it appears to have been dictated, it yet seems to inculcate truths which it is for the interest of the art should be kept in mind, as well by the public as by the performers.

“Though Mademoiselle Clairon has her memory impressed with the productions of the best French poets, she yet resorts to the theatre, to feel that additional interest which the beauties of action never fail to add to the beauties of composition. ‘But, alas!’ says she, ‘what do I meet in these representations but the vulgarity of the lowest classes of life;’

—‘No principle of art—

‘No idea of the dignity of the character;’

E

‘Every

‘Everyone plays after his own fashion, and forgets that the performer should accommodate himself to those with whom he plays; that it is his duty to exert some effort, to make some sacrifice to the *ensemble* of the piece, and to secure *effect*. I observe no unity of tones, no dignity of action. I have seen heroes throw themselves flat on their belly, and sometimes walk on their knees. I have seen indecency of dress carried so far, that the actresses appeared under the single covering of a flesh-coloured taffety, and exactly fitted to the skin from head to foot. I have been stunned with ranting, and disgusted with buffoonery; and, to complete all, the pit has cried out, Bravo!’ *Vol. i. p. iii.*

“In conclusion, she offers some reflections on theatrical declamation. We have poetics, essays on music, on painting, and on all the arts. On the comic art, as it may be called, which is certainly the most difficult, we have only tradition. Like those historic facts, which, in their descent from age to age, at length assume a tinge of fable, the traditions of the theatre, confided to the unfaithful memory of individuals, have become unnatural and untrue as they became old. The character which in the days of Molière was a living character known in society, is at this day only a burlesque caricature, because, in each generation through which it has descended, it has received an addition. We ought then to preserve with gratitude the observations offered by those who have been distinguished on the stage. It is necessary to fix this great art by written tradition and fixed precepts. Baron was the first actor of his time. Fifty years after him Le Kain appeared; and some contemporaries pretend that he has not yet had a successor. Whence comes this? Because there are no fixed principles; because the discoveries and observations made by great performers perish with them; and their successors, obliged to commence the study of their art by their own observations, throw it back to its origin.

“Who better qualified than Madame Clairon to fix these principles? After twenty years of brilliant success, one has a right to give advice as a lesson. She was one of the most illustrious actresses of her time; and I shall conclude by citing an anecdote inserted in the

Encyclopedia by one of her contemporaries, and which proves to what a high degree of perfection she had carried her art:

“‘Madame Clairon, who plays the character of Ariane with so much spirit and truth, received one evening those warm plaudits which she so well merited. In that scene where Ariane inquires, with her confidante, who can be her rival, at this verse—

“Is it Megiste, Egle, who renders him faithless?”

‘the actresses saw a man who, with tears in his eyes, leaned towards her, and cried out in a smothered voice, “No, no! it is Phédre!”—This was the voice of nature applauding the perfection of art.’” *Vol. i. p. xix.*

### EXTRACTS.

BARON, DUFRENE, AND LE KAIN.

“SINCE the theatre has existed, we can only reckon three actors capable of performing the very first-rate characters.

“These are Baron, Dufrene, and Le Kain.—Baron had the advantage of being the pupil of Molière. He was a man of great ability, had a commanding figure, and passed his life amidst persons of the first rank in France.

“Like other actors, he declaimed, and recited verses in his youth; but, in order to exalt himself to a level with, and to emulate those persons of superior rank with whom he was admitted as a companion, he familiarized himself to the simple and true grandeur; he displayed their manners in the characters he represented; and it is to him we are indebted for the first lessons of that art which is always so difficult to attain.

“Dufrene was more dazzling than profound. He was noble, but never vehement; full of warmth, but without order, without principles, without any of those great features which characterize genius. He was indebted for his success to the superior beauty of his person and the excellence of his delivery. He is, however, a proof that the public in his time did not require from an actor so much as they do at present.

“Le Kain was bred an artisan. His figure was displeasing and awkward, his

his stature was low, his voice discordant, and his constitution weak; yet, with all these disadvantages, he launched from the workshop to the theatre; and, without any other guide than genius, without any assistance but art, he attained the reputation of the greatest actor, and the most interesting and dignified of men. I am not speaking either of his first essays, or his latter exertions: in the former he doubted, attempted, and was often disappointed; a circumstance that could not fail to happen. In the latter his strength did not second his intentions. For want of physical faculties, he was often tedious and declamatory; but in the meridian of his faculties he approached nearest of any to perfection.

"I must, however, acknowledge, without partiality, that he did not give the sentiments of every author with equal force.

"He could not do justice to Corneille. The characters of Racine were too simple for him: he portrayed the characters of neither of them well, except in some scenes which allowed his genius; those striking bursts of passions, without which he never appeared to advantage.

"His perfection was only complete in the tragedies of Voltaire. Like the author, he constantly appeared noble, true, sensible, profound, vehement, or sublime. The talents of Le Kain were of that class, that you overlooked the disadvantages of his person.

"His studies had been directed to their proper object; he was acquainted with a variety of languages, he read much, and formed an accurate judgment of what he read; but without recourse to art he could never have made an actor." *Vol. i. p. 51.*

#### EXTERIOR.

"THE English manners admit on the stage what in this country would be considered as highly disgusting. Richard the Third is represented with all the defects he derived from nature. As it is easier to deform than improve, it therefore requires less efforts to assume a vulgar than a dignified air; but as he, who in the same character avails himself of both, has more resources

than he who confines himself to one, I am apt to think the dramatic art is less difficult at London than at Paris. The French critics only admit of elegant and noble figures in tragedy; they would laugh to see the personage, who was to excite their terror or pity, appear with an humped back or distorted limbs. Every one is sensible that the greatest monarch may be as ill made, as awkward, and have as vulgar an air as the lowest peasant in his kingdom; that bodily infirmities, physical defects, and low habits, seem to equalize him with the rest of mankind; but, nevertheless, the respect which his rank impresses, the sentiment of fear or love which he inspires, and the pageantry with which he is surrounded, always impart to him a commanding aspect.

"Tragedy presents the most faithful picture of the policy, the crimes, the virtues, and the miseries of the masters of the world. All the personages who represent it are noble, all their actions important, all their consequences serious; but, after all, it is but a representation; we are all sensible of it; and, without the concurrence of every possible illusion, the public would only see and hear the actor, and would lose the pleasure of being deceived.

"Achilles is announced, or any other hero who has just vanquished singly an host of formidable foes; or a prince possessed of such charms and attractions, that the greatest princess would, without regret, sacrifice her throne, and even her life, to him. His representative appears on the stage, and turns out to be a diminutive puny man, of a disgusting figure, without strength, without voice. What then becomes of the illusion? I do not conceive there can be any; yet I have seen the caricature I have just described assume any part that was offered him, and receive the most unbounded applause." *Vol. i. p. 61.*

#### MADemoiselle CLAIRON'S EARLY ATTACHMENT TO THE STAGE.

"BORN at seven months, I received from nature a weak constitution equally disadvantageous and opposite to the future development of my physical and moral situation.

"Le Sieur M——."

Æ 2

"No

"No caresses, no attentions, cherished my infancy; no idea of art, of talent, or of any science whatever, could I derive from my education. To read was the only thing I knew at the age of eleven years. My catechism and my prayer-book were the only books with which I was acquainted. Stories of ghosts and forcerers, which I believed to be true histories, were all that my instructors instilled into my mind.

"My mother was a violent, ignorant, and superstitious woman, who had no idea beyond that of keeping me inactive in a corner, or calling me to her in order to make me tremble under her menaces and her blows. My horror at manual labour, to which she wished to accustom me, was the cause of this treatment, and it redoubled my disgust for labour. I could not support the idea of being brought up to a business. I am sure it is to the misfortunes and treatment I met with in my infancy that I am indebted for a mind at once compassionate and determined. I have only maintained my situation, and my physical and moral existence, by the resources which those two qualities have procured me.

"At the age of twelve years, fate at length took pity on me: it obliged my mother to change her lodging. My situation was still the same; but the neighbours, touched with the appearance of languor to which my misfortunes had reduced me, and affected by my beauty, my figure, my voice, and certain marks of judgment, added to a sweetness of temper which I displayed when I was not required to work at the needle, obtained for me the privilege that I should have a little leisure time to devote as I might think proper. This was the first moment of my life I ceased to complain; yet, whether it was the disposition of my mother, or that she wished to get rid of me, she would frequently shut me up in a room that looked towards the street. There was I obliged to remain without the least means of amusing myself, without the possibility of opening the windows to admire the people passing by. I, however, after the first day, got upon a chair, by which I could, at least, look about the neighbourhood. Mademoiselle Dangeville lodged exactly opposite: her windows were generally open; she received lessons in dancing; she

was distinguished for every charm which nature and youth could unite in the same person. My whole soul was assembled in my eyes. I lost not a single motion she made. She was surrounded by her family. As soon as she had finished her lesson, she was applauded, and her mother embraced her. The difference between her situation and my own penetrated me with the deepest grief. My tears would not allow me to contemplate her any longer. I descended from my chair; and when the agitation of my mind was in some degree calmed, I returned, but all had disappeared.

"As far as my weak ideas would enable me, I began to reason with myself. I determined to say nothing of what I had observed, lest I should be deprived of the opportunity in future. I afterwards endeavoured to imitate the same steps and attitudes I had seen Mademoiselle Dangeville perform. At last I was released from the room, and asked what I had been doing. For the first time in my life I told a falsehood. I answered hastily—'I have been doing nothing, I have been asleep.' This detail may appear trifling to many, but it will inform those who have children how necessary it is to possess their confidence.

"This first falsehood emboldened me to commit others. It developed all the malice of which I was susceptible. I derived a pleasure from dissimulation; and these circumstances combined induced me to contract a degree of disdain for my mother, the horror of which my inexperience concealed from me, and which, in a vicious mind, might have been productive of the greatest misfortunes.

"I no longer experienced the least repose, except when I was locked up to do penance. Happily the bad humour, or the necessary avocations of my mother, often condemned me to my solitary retreat; I instantly ran to the window; the fine weather favoured me: I could see to the very farther end of her room; I observed and studied her; I remarked her actions as much as it was in my power; and, when she retired, I imitated all I had seen her do. My memory and application so well seconded my efforts, that those who came to the house thought I had been provided with masters. My manner of entering a room, of saluting the company, and  
of



of seating myself, was no longer the same. My ideas became enlightened; and the improvement I had acquired, added to the grace of my deportment, obtained me even the favour of my mother.

"In the mean time my secret oppressed me. I had an extreme desire to know who Mademoiselle Dangeville was. I ventured to confide in a man who visited us, and who had always treated me less as a child than others had done. He informed me as to the nature of the French stage, and that Mademoiselle Dangeville belonged to it. He further promised to take me to the theatre, and obtained my mother's permission to that effect, but not without difficulty. My mother discovered in theatrical representations only the road to eternal damnation; however, I was suffered to see the performance of *Le Comte d'Essex* and *Les Folies Amoureuses*. It is not now in my power to describe what my feelings were at that time; I only know that, during the representation, and the rest of the evening, I could neither eat, drink, or articulate a single word. All my ideas concentrated within myself. I neither saw nor heard any one. 'Go to bed, 'stupid creature!' were the only words that struck me. I immediately left the room; but, instead of attempting to sleep, I employed myself in remembering and repeating all that I had seen; and every one was astonished the next day to hear me recite more than an hundred verses of the tragedy, and two-thirds of the after-piece. This prodigious memory was less surprising than the correctness with which I imitated the style of every actor. I lisped like Grandval; I stammered and copied the air of Crispin; I imitated Poisson; I described the archness of manner which distinguished Mademoiselle Dangeville, and the affected stiff style of Balicourt. In short, I was looked upon as a prodigy. But my mother, frowning at me, said, she had rather I knew how to make a gown or a petticoat, than to act such fooleries. This behaviour provoked me; and finding I was supported by the encomiums I had received, I boldly declared I would never learn any work, and that I was determined to be an actress. Abuse and blows compelled me to be silent; and to prevent my sinking under her severity, was all my friends could do in my favour.

"From that moment my mother declared that I should be starved to death, and that she would break my arms and legs if I did not work.—Those characteristic features which distinguish one's disposition are never effaced; and I still remember that I had the pride to restrain my tears, and pronounce, with all the firmness my age would admit of, 'Well, you may kill me if you please; but, for all that, I will be an actress.'

"The most cruel treatment I received, during the two months it continued, could not make me change my resolution; but my health was injured by the severity of it.

"The prejudices of a low education were the only motives by which my mother was guided. Her heart was naturally good; and my situation the more affected her, as I never complained. She went to pour her griefs, on my account, into the bosom of a worthy and sensible woman, for whom she worked. The result of their conversation, the details of which I never learnt, was, that I should experience a sentiment of tenderness of which I had never had the least idea. My mother, on returning home, took me in her arms, bedewed me with her tears, and promised to consent to my wishes, provided I would love her, forget what was past, and endeavour to re-establish my health. This unexpected change produced such joy in my soul, that I thought it would have cost me my life; but I soon got the better of it. My mother took me to my benefactress, who introduced me to Dehais, one of the performers at the Italian theatre. He thought so favourably of me, that he presented me to all his comrades. I was engaged, and had a part given me to study; and, at length, appeared upon the stage before I had accomplished twelve years of age." Vol. ii. p. 24.

#### ANECDOTE RELATING TO THE CHARACTER OF RODOGUNE.

"THE far greater part of the public have no opinion at all of their own; they suffer themselves to be hurried away by caprice, by the chiefs of the pack whom they call learned critics, because they are as vociferous as insolent. The multitude are always sure of being pleased by sudden exclamations,

clamations, violent gestures, unnatural transitions, and low familiarity.—I confess the approbation of this class of judges is of little importance. It was my custom to hear the criticisms of others; I then reasoned within myself as to the propriety of them, without suffering my judgment to be biased by my vanity. I entreated every well-informed person I could meet with to tell me my defects, and to spare none of my faults. When I played, I endeavoured to fix my eye upon some one in the pit, whom I knew to be a good judge, and I played to please him: if I could not find such a person, I played to please myself. I did not calculate upon whether I had received more or less applause, but whether I was sensible of having displayed more or less merit. In admiring the talents of my companions on the stage, I was emulated to excel them: many of their faults were applauded which I should have been ashamed to have imitated. For example:

“Mademoiselle Gaussin was perfectly handsome; her voice was as expressive as possible; her *ensemble* was noble; her every motion was characterized by an infantine grace, which it was impossible to resist; but she was Mademoiselle Gaussin in every thing. Zare and Rodogune were cast in the same mould. Age, state, situation, time, and place, had all the same tint.

“Zare is the pensive inmate of a convent; but Rodogune, demanding of her lovers the head of their mother, is assuredly a vehement and imperious character. It is true, that Corneille has introduced four verses rather of a pastoral than a tragic nature:

“Il est des nœuds secrets, il est des sympathies,  
Dont, par le doux rapport, les âmes assorties,  
S'attachent l'une à l'autre, et se laissent piquer  
Par ce je ne sais quoi qu'on ne peut expliquer.

“Rodogune is in love; and the actress who does not remember that the expression of such a passion ought to be modified according to the character, and not according to the words, would speak these verses with a grace and amorous simplicity, in my mind,

more adapted to the character of Lucinde, in *L'Orade*, than to that of Rodogune. The public, accustomed to such a manner of expression, would anticipate this couplet with impatience, and applaud it with transport.

“Whatever danger I ran in deviating from this style of acting, I had the courage not to violate my own judgment. I spoke those verses with the petulance of a proud woman, who found herself compelled to acknowledge her feelings. The audience expressed no symptoms of disapprobation; but I had not the slightest applause. I was, however, satisfied with the attempt. The actor who abruptly opposes the public, assembled to observe him, and adopts ideas contrary to those generally received, ought, however he may have reason on his side, to think himself happy if he is not punished for his temerity. The history of Gallilee was present to my mind, and I played the rest of the character with the utmost success. When the play was over, I went, according to my custom, into the lobby, to hear what the critics had to observe. I heard M. Duclos, of the French academy, say, with a loud and positive tone of voice, that the tragedy had been well played, that I had been excellent in several parts, but that I ought not to think of performing *tender characters* after Mademoiselle Gaussin.

“Astonished at so hasty a decision, fearing the impressions it might make on those who heard it, and overcome by an emotion of anger, I ran towards him, and exclaimed, ‘Rodogune a tender character, Sir? A Parthian! a fury! who requires of her lovers the head of their mother and their queen! This a tender character? A fine judgment yours, truly!’—Astonished at what I had done, tears came to my relief, and I fled, followed by general applauses.

“The result of my studies since has confirmed the propriety of my first ideas. Voltaire has justified them in his commentary on Corneille; and the public, as well satisfied with my haughtiness as with Mademoiselle Gaussin's tenderness, has given me every reason to believe that I have not lost my labour, and that by arming ourselves with patience, respect, and reason, we may sometimes adopt our own ideas, and not implicitly follow  
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low the judgment and opinions of others." Vol. ii. p. 119.

VOYAGE TO BOURDEAUX—IMPROVED STYLE OF ACTING.

"THE farther I advanced in my studies the greater were my apprehensions of success. I felt that, by adhering too closely to certain truths, I should offend against ordinary customs. The dread of experiencing the censure of the public did not allow me sufficient courage to ingraft upon the characters I performed that distinguishing and appropriate feature which, in my judgment, belonged to them. I feared even that I had not sufficiently reflected, to enable me to depend upon my own judgment. I felt the immense distance between theory and practice: I spent nearly ten years in researches equally profound and minute. Exhausted by my labours, and impatient at finding them useless, I thought it my duty to repair to one of our provinces, and try the effect of my system upon a public unprejudiced, and uninfluenced by particular habits. I obtained permission to go to Bourdeaux.

"The necessity of acquiring the immediate reputation of a fine actress induced me to employ, in the character of Phédre, in which I made my first appearance, that impassioned style of acting, haughtiness of deportment, and vehemence of expression, which had been so much applauded at Paris, and which the ignorant called nature. I quite astonished my auditory; I was extolled to the skies. The next day I assumed the character of Agrippine, and played it, from beginning to end, in conformity to my own ideas.

"This simple, easy, and natural style of acting, at first surprised them. An accelerated mode of utterance at the close of each couplet, and a regular gradation of vehemence, had been usually the signals for applause; they knew it had only been customary to applaud such passages; and as I did not resort to that style they had been used to, I was not applauded. Perfectly mistress of myself, I attentively observed their motions and their murmurs; I distinctly heard it said in the first scene—'But that is fine acting!—that is fine!' The couplet following

was generally applauded; and I was flattered, during the remainder of the character, with the most complete success.

"I represented thirty-two of my different characters, and always in my new-adopted style. Ariane was of the number; and the authors of the Encyclopedia, in the word *declamation*, have been kind enough to transmit to posterity the very marked and flattering homage which I received. However, still fearful, and doubting the judgment of the public, as well as my own, I determined to perform Phédre, as I had played it a first; and I beheld, with transport, that they were dissatisfied with it. I had confidence enough to say it was an essay which I thought it my duty to make, and that I would play the same character differently, if they would indulge me with a third representation. I obtained permission—I adopted that style which was the result of my studies as completely as possible, and every one agreed there was no comparison.

"Encouraged by the success I had obtained, I returned to Paris with the firm resolution either of quitting the theatre, or of finding my efforts approved; but I was received in a manner so flattering to me, that I remained on the stage thirteen years after.

"I invite all persons of the same profession to reflect seriously upon my conduct: they will find that it is wrong always to refer the plaudits they may receive to the judgment of the audience—they are often nothing more than marks of kindness and encouragement; they sometimes proceed from habit, or from a comparison with actors of less talent, or less favoured by nature: I may even venture to say, they are sometimes the effect of ignorance or party; for it is rare to find the public without its victim or its favourite. Every day a certain portion of the audience retire; every day different persons compose it; and, in the course of ten years, an audience does not consist of the same people. Tradition is lost; and, for want of good actors and good judges, the stage reverts to that mediocrity of ability which characterized its infancy." Vol. ii. p. 126.

**JX. New Description of Blenheim, the Seat of his Grace the Duke of Marlborough.** Containing a full and accurate Account of the Paintings, Tapestry, and Furniture; a picturesque Tour of the Gardens and Park, and a general Description of the China Gallery, &c. With a preliminary Essay on Landscape Gardening (a View of the North Front, and coloured Plan of the Park, &c.). 12mo. pp. 140. 2s. 6d. *Cadell and Davies; Newbery.*

#### CONTENTS.

**GENERAL Information**—Preliminary Essay on Landscape Gardening—Palace, &c.—Paintings, Tapestry, and Furniture—China Gallery—Gardens, &c.—River—Park, &c.—Woodstock—Notices to Parties of Pleasure.

#### EXTRACTS.

##### PRELIMINARY ESSAY ON LANDSCAPE GARDENING.

“NATURAL taste is the foundation of all picturesque embellishment. To seize the grand outline with the mind's eye, to adapt the design to the predominant features in the landscape, to unfold the beauties of nature by the masterly touches of art, is the sublime province of the ornamental composer of rural scenery.

“That this science has been cultivated with the greatest success in this country, even jealousy and national vanity will not pretend to deny. Foreign writers, distinguished for their taste, have allowed the English the pre-eminence in landscape and ornamental gardening; and that they were the first who emancipated themselves from the trammels of prejudice; and recurring to Nature, which had long been banished from the seats of the great, invited her to her deserted abodes, and gave her a new and imposing aspect.

“Kent saw the incongruity of artificial design. The straight walk, the clipped hedge, the tortured yew,

sunk beneath the superior chastity of his taste. He made as much progress as an innovator, who had a prevailing bad taste to contend with, could be expected to do. Perhaps his own was not quite correct. One age seldom unfolds an idea, and brings that idea to perfection. We have had schools of painting as well as of ornamental scenery. Some masters were distinguished for one excellence, and some for another. The force of genius has at intervals prevailed over disadvantages, and produced works to be admired, though not in every respect deserving imitation. Reynolds, with a mind enlightened by science, and chastised by taste, embodied the form, and caught the character which he transfused into the colouring on the canvas. He grouped—he combined. He followed nature, and therefore succeeded; but he had great artists among his predecessors, who paved the way for the attainment of excellence.

“It was not thus with picturesque embellishment. The science was comparatively new; and where attempts had been made, they were in general conducted on a wrong plan, or proceeded from a vitiated taste.

“Kent had every obstacle in his way; yet he accomplished much; and gratitude is due to him who deviates from a wrong path, and aspires to perfection, though he may not reach her temple.

“To Kent succeeded Brown—a man originally bred a gardener; and from this fortuitous circumstance, without a particle of his genius, every person who can superintend a kitchen-garden, or handle a spade, has thought himself qualified to quit his sphere, and attempt design. But Brown possessed an originality of conception, a poet's eye, and an instinctive taste for rural embellishment. He was at last animated and inspired by some of his own creations.

“He saw the deformity of perverted beauty with keener optics than Kent—he viewed Nature with the enthusiasm of a lover; and though it cannot be denied, that he sometimes tricked her out in meretricious ornaments, and patched her with unmeaning clumps, he never lost sight of her prominent charms, and his worst errors



rors are only like minute pimples on a beautiful face \*.

"We have, however, seen this mighty master of picturesque embellishment severely censured by some of his own countrymen, who, indulging too much in the visions of theory, have denied him the merit of practical excellence. Because Brown could execute better than he could describe, and worked by self-taught rules, he has been attacked with asperity; and some of his most capital performances have been ascribed to chance, or to a dereliction of his own principles.

"But who can reduce the infinite variety of situations that are to be improved to any systematic principles? The powerful genius of a place will imperiously set rules at defiance; and, in fact, Art can only be the handmaid of Nature, whose beauties, presenting a boundless variety, are alike indignant of confinement and control.

"The attempt at system is only an effort to bring us back to what has justly been exploded. 'I have no magical skill in planting roses,' says Gray. Nature disdains the fetters of art. The best principles can never be universally applicable to all situations in an equal degree. The painter may invent or reject at pleasure, and adhere to the rules of his art: the embellisher of landscape is more confined in his operations; he cannot always reject—he can only improve. His invention may cover some defects; but it cannot always command the excellencies he might wish. Besides, a flat surface and an extended natural scene are very different materials to work on, and will have very different effects when viewed by the eye of natural taste †, the only just criterion of rural embellishment.

"The chef d'œuvre of Brown was the improvements at Blenheim. He had the noblest field to display his talents on, and he did not labour in vain. But though he traced the outline with effect, the correct taste of the noble possessor of this magnificent place has enabled him to give it many

additional touches, and to improve its drapery. He has, however, preserved the unity of the design, and only heightened the colouring. Who that now visits these picturesque scenes can deny, but that plantations have been applied to all the principal purposes which M. De Girardin, perhaps copying from his beloved Ermenonville, conceives ought to be their grand objects:

"To form the perspective or hide scenes of the foreground that may best connect the distances with the principal points of view.

"To raise such elevations of scenes, as may give relief even to an absolute flat.

"To hide all disagreeable objects.

"To give more extent to those that are pleasing, by concealing their terminations behind a mass of wood; by which means the imagination continues them beyond the point where they are seen.

"To give an agreeable outline to all surfaces, whether of land or water."

"These are the ideas of a master; and we here see them realized. They who think justly, in matters not under the influence of passion, will generally think the same: hence often coincidence without intention.

"But while Brown has been too indiscriminately condemned, he has also been too lavishly praised, where he is least defensible. His clumps must in many cases be given up by his most zealous partisans, or receive a degree of connexion by intermediate planting, as has been done at Blenheim, to preserve the uniformity of the scene. His unvarying circular belts too, where they are not broken into masses, as we see them here, and when they serve to exclude the prospect of the surrounding country, are real defects in picturesque beauty. No kind of property is less the object of envy, or more grateful to the eye, than to take possession of a country in an extensive view: it contributes to the general beauty, and is equally enjoyed by all,

\* "Brown, as an ingenious critic observes, made it his maxim to follow and to copy Nature; whom, if he did not always represent in the images he set up to her honour, he at least caused to be admired and adored."

† "By natural taste is meant that quick perception of the beauties and deformities of nature, which enables a person at once to decide. No faculty is more rare. It requires the union of a poetic imagination with a correct judgment."

without offence to any. That display of nature is certainly most magnificent, which is bounded only by the horizon: where scenes under the immediate view present the most captivating charms, and where distance harmonizes with the foreground." P. 1.

#### CHINA GALLERY.

"THIS elegant fabric, erected purposely for the reception of the superb collection now deposited here, stands close to the Home Lodge, and is separated from the park by iron palisades.

"It was fitted up in the year 1796; and presents an additional attraction to the visitors of Blenheim, who delight in the antique, and curious specimens of the porcelain manufacture.

"But it is not the connoisseur only who will be gratified by this display;—no eye of taste can fail to receive satisfaction from the sight of this splendid collection, nor will the arrangement pass unregarded by the most superficial observer.

"This assemblage of ancient porcelain consists of an immense quantity of both useful and ornamental articles, in every species of that elegant manufacture, from the earliest ages till the art is said to have been lost. Some specimens exhibit its infant state, which, according to the Abbé Raynal, in his History of the Indies, may be reasonably supposed to be three thousand years ago. The remote antiquity of these may be inferred from the rudeness of the designs, and the imperfect crackled appearance of the baking. It is long before art can be brought to perfection. To glaze and bake in the high style of many pieces in this collection, must require reiterated attempts, and the experience of years—perhaps of ages.

"Among other varieties are many of the choicest pieces of the old blue, and white, and pale japan brown edge, so much esteemed by the curious. Likewise a numerous assortment of those very scarce and valuable sorts, the antique blue celeste, and deep purple.

"It is impossible to enter into a minute description of articles so various and extensive; but we cannot refrain from particularizing a few, and enumerating the principal sources

from which they were drawn, by the ingenious and indefatigable collector.

"Among many other pieces deserving attention, are a pair of small bottles, once the property of Queen Anne—A large japan tea-pot, a present from Louis XIV. to the Duke of Richelieu—Two smaller ones from the collection of the Duke of Orleans, father to Egalité—Some pieces from the late Princess Amelia's cabinet—Many from the Portland Museum, and from the celebrated collection of the Duke d'Aumont at Paris—A singular piece from the Duke of Argyle's curiosities in the former reign—Several articles from the late Dutchess of Kingston's—from Selina, Countess of Huntingdon's—from M. Calonne's—and M. Beaumarchais' collections. Five ornamental pieces, presented by a Nabob to a Governor of Bengal in the reign of William III. possess uncommon beauty. A large white tea-pot, once in the possession of Oliver Cromwell, will be deemed a curiosity—Two pieces of jasper china, somewhat resembling shells, are remarkably beautiful and rare, as are several of that scarce sort, called honeycomb. It should also be observed, that some specimens are unique in their kind.

"A collateral room adjoining the entrance to the gallery is filled with scarce and elegant specimens of Roman and old earthenware, too numerous to mention. A delf-jar of the latter kind was evidently fabricated long before the Dutch threw off the Spanish yoke, as appears from the dress of the figures—But one of the most singular curiosities is a small piece representing a fish, which was brought from Athens, and is supposed to be coeval with that celebrated republic.

"In this apartment, likewise, is a small select collection of the finest old black and gold wooden japan;—and a numerous and beautiful assortment of old copper enamels of the black and white kind, and also in various colours, on subjects both sacred and profane." P. 53.

X. *The true Causes of our present Distresses for Provisions; with a natural, easy, and effectual Plan, for the future Prevention of so great a Calamity.*

Calamity. With some Hints respecting the absolute Necessity of an increased Population. By WILLIAM BROOKE, F. S. A. 8vo. pp. 85. 2s. Symonds, Wright.

EXTRACTS.

"WHEN the nation, about thirty years ago, began to turn its serious attention to agriculture, as a science of the first importance, a very wrong bias took place in the mind of the public; whether by the contrivance of artful individuals, or by accident, I shall not pretend to determine. The mistake was, that it would be more for the advantage of the nation, that the small farms and cottages should be thrown into large farms; and upon this illusive idea, that the large farmer, by the means of his superior capital, would work the land which he occupied, to greater advantage than the small farmer.

"Unfortunately, experience, that never-failing touchstone to truth, hath convinced us how much we were in the wrong. As the present period is not the moment to indulge in speculative reasoning, it will be right to come to the essential points at once.

"It may, therefore, be asserted as the general sense of the nation, that our distress, for want of greater plenty in the articles of wheat and other grain, butcher's meat, poultry, &c. arises from various causes, the principal of which are,

"Monopoly of farms;

"The immense number of horses kept in this kingdom;

"The neglect in breeding cows, horned cattle, hogs, asses, and goats;

"The almost disuse of fish, and carelessness of our fisheries;

"The present method of supporting the clergy;

"Too extensive hop-grounds;

"Neglect of orcharding, &c." P. 2.

"I will boldly assert, that the secondary cause of many of the mischiefs we have experienced of misery and almost famine, has been from an animal, which, although a noble animal, and of value in himself, has proved to this country uncommonly pernicious; I mean the horse, not in himself, had he been bred in moderation; but from the extravagant numbers now in the land, and the

doubly extravagant manner in which they are kept.

"In the first place, the high price of horses of late years, has encouraged the monopolizers of many of our superior lands to occupy them in breeding and rearing these animals, which, in the early stage of life, can be looked after without much trouble.

"It appears by the minister's report, there are near one million and an half of horses in this kingdom; those who know the great expense of keeping one only of these beasts in good order, on grass, hay, and grain, will surely agree with me, that five human beings could live in great plenty on the produce of the same quantity of land needful to support one horse. It is therefore evident, the horses in England devour not only a very large proportion of the grain raised in it, but also occupy the best pastures in the kingdom; pastures which ought to be employed for the support of much more useful animals.

"As every possible proof on so weighty a subject ought to be brought forward to support bare assertion,

"I shall adjoin the actual state of the constant tillage-land in England, as taken from an account published by authority. It consists of ten millions and one half of acres (Wales excluded), of which there are only yearly in wheat 2,100,000 acres; there consequently remain 8,400,000 acres employed in raising barley, oats, rye, beans, peas, &c. or fallow: admitting that 3,400,000 are sown with barley and rye, there yet remain 5,000,000 unaccounted for; and it is but fair to affirm that 2,500,000 acres are sown with oats, beans, and peas, the remaining two millions and a half being fallow; and for argument sake we will allow that the produce of 250,000 acres sown with oats is eaten by the people, and 150,000 acres used for fattening swine. It appears clear, if this statement is correct, that as much land at least is sown for the support of horses as is for the people: a very melancholy reflection, when the poor have so severely suffered.

"In times of peace let any person look over the bills of entry of London only, and he cannot but notice the many hundred thousand quarters of oats imported from Holland and Flanders, and be sensibly struck with the

heavy expence horses are to this country.

"I shall be asked, on the other hand, how is the ploughing, the drawing, and all kinds of team-work to be performed without horses? I answer, By oxen, bulls, or mules. The preference is due to the first animal, on account of his increasing size: and also for the value and quality of his carcase.

"That the ox or bull is capable of performing all the business of heavy draft, not only as well as the horse, but even better, is proved beyond contradiction by the use of them in Flanders, Germany, Spain, Turkey, and all the East, where they plough, &c. with no other animals; they are also generally employed in the northern states of America, and even in some few places in England. In the five New England states, all farming business, such as ploughing, harrowing, weeding among corn, &c.; also all the waggons, carts, sledges, dragging timber of the largest size, clearing land, &c. all is done by oxen; and they not only execute the work I have specified, but go very long journeys of many hundred miles, in as short a time as can commonly be done by horses: as one striking instance, a gentleman with whom I was well acquainted, removed his family from the eastern part of Massachusetts to Kentucky, a distance of upwards of one thousand miles, which journey he performed in forty-three days, with only two yoke of large oxen, that drew the weight of two tons, the waggon included. I mention this circumstance, to contradict as much as possible the mistaken prejudice which prevails in this country, that oxen cannot travel; and if they could, it is said, they are tediously slow, whereas it is a well-known fact, that oxen will without difficulty, and with heavier loads than an equal number of horses can draw, travel two miles and one half in the hour; a pace quite as quick as our heavy stage waggons usually go; and besides, this labour is executed with requiring little more than half the food necessary for horses. But if a creature with a quicker step is wanted, the breed of the buffalo might be introduced; this beast will go six or seven miles per hour, and the meat is very good. The ox and bull have also this great advantage over the horse, that they eat their food much faster, and are sooner refreshed." P. 16.

"It is a well-known fact, that all fish of transit, such as the salmon, return yearly to the same river they were spawned in; and it is generally allowed the increase of size of this fish, when it returns from the sea, is thirteen inches and upwards; indeed many actual experiments have proved the fact. If, therefore, at one or two periods of the year the river fisheries were forbid altogether, or at most allowed to be fished two days in the week, we should have all our *salmon rivers* in less than five years full of that delicious animal. And the river *Severn* alone, which breeds the very best quality, and is now almost empty, would produce not only sufficient for the towns on its banks, but amply supply the London market. It would be well also to enlarge the mesh of the nets by an act of Parliament, if only one quarter of an inch, or even the eighth of an inch, but enforce the law with the utmost rigour. From the size of some salmon brought to London and openly sold, it is evident the acts are grossly evaded, and therefore every fishmonger who bought salmon under a certain weight should be liable to a heavy fine, and the fisherman a severe punishment; for the cupidity and obstinacy of the fisherman not only materially injures the country, but his own permanent interest; for he might, with a little patience, get ten times the weight he now does. When the present price of two shillings per pound is now paid in London for salmon, and not likely to be plentiful and cheap again, without parliamentary interference, no doubt it will shortly be attended to with zeal and complete effect.

"But is it not a shame to the internal regulation of the metropolis of the empire, that *Paris*, distant one hundred and forty miles from the sea, and no tide navigation, should be, not only more plentifully supplied with sea-fish than London, but commonly at half the price? As to fresh-water fish, there is no comparison in the supply of the two cities, *Paris* having constantly abundance, and *London* next to none. There is also a glaring absurdity and mismanagement to be noticed at Billingsgate, where we observe constantly in time of peace a number of Dutch boats, loaded with turbot, plaice, flounders, eels, &c.; but what increases the surprise is, the Dutch fishermen buy the lamprey fish, the best bait



bait for the turbot, in our own rivers. Surely this matter merits the attention of the lord mayor and aldermen, that some effective plan may be adopted to supply London ourselves, without be-

ing obliged to pay a tribute in cash of 60,000*l.* and upwards yearly, to our more industrious neighbours and rivals, and for what may be said to belong to us." P. 46.

## MONTHLY CATALOGUE.

### NEW PUBLICATIONS.

#### ARTS AND SCIENCES.

**A** GENERAL View of the Nature and Objects of Chemistry, and of its Application to Arts and Manufactures. By W. HENRY, Member of the Royal Medical and Natural History Societies of Edinburgh, &c. &c. 8vo. 1*s.* 6*d.* *Johnson.*

**A** general Treatise on Music; containing the first Rudiments of the Art, the essential Principles of the Science, the Theory of Harmony or Thorough Bass, and its Application in Composition; comprehending also an Essay on Modulation; with many other necessary and original Subjects, tending to illustrate Science in general. Written on a new Plan, by M. P. KING. Folio. 1*l.* 1*s.* *Goulding, Birchall.*

**The System of the World.** By M. LAMBERT. Translated from the French by JAMES JACQUE, Esq. 12mo. Frontisp. 3*s.* 6*d.* *Vernor and Hood, Cutbell.*

#### BIOGRAPHY.

**Memoirs of Hyppolite Clairon,** the celebrated French Actress; with Reflections upon the Dramatic Art. Written by herself. Translated from the French. 2 vols. small 8vo. 8*s.* (See p. 24.) *Robinsons.*

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